

**IN THIS ISSUE: PICTORIAL BIOGRAPHY (Part I) OF ROBERT ALEXANDER SCHUMANN:  
JUNE 8, 1810-JULY 29, 1856**

# MUSICAL COURIER

*Weekly Review of the World's Music*

Fiftieth Year

Price 15 Cents

Published by Musical Courier Company, Inc., 113 West 57th Street, New York  
Entered as Second Class Matter January 8, 1883, at the Post  
Office at New York, N. Y., under the Act of March 3, 1879.

Subscription \$5.00 Europe \$6.25 Annually

VOL. XCIX—NO. 25

NEW YORK, SATURDAY, DECEMBER 21, 1929

WHOLE NO. 2593



Leventon photo

## Eugene Goossens

Who Will Conduct the First American Performance of His Opera, *Judith*, in Philadelphia on December 26.

MUSICAL COURIER



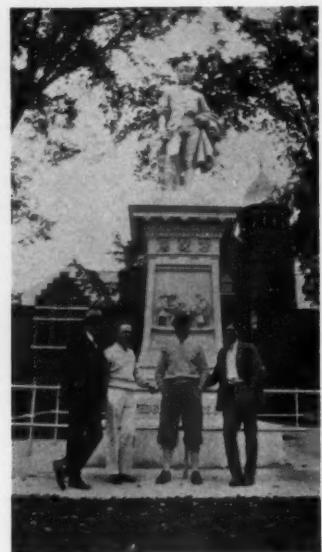
**ERIC DELAMARTER,**  
(right), assistant conductor of the Chicago Symphony Orchestra, photographed last September while visiting Frederick J. Wessels, former business manager of the Chicago Symphony, at the latter's estate at Saratoga, Cal. Mr. Wessels retired from the management of the orchestra a few years ago and has since been enjoying life in sunny California. Mr. DeLamarter is kept constantly busy with his duties as assistant conductor and his various other activities in Chicago.



**PIETRO A. YON,**  
who played recently in Paterson, N. J., and also in New Milford, Conn., at the Canterbury School on Thanksgiving Day. Mr. Yon also inaugurated the new organ at Carnegie Hall, and gave a recital at the Long Island home of Myron Taylor, president of the United States Steel Corporation. Mr. Yon, besides his teaching and recital work, plays at St. Patrick's Cathedral, New York City, where he is organist and director of music. (Mishkin photo).



**JANE RAND,**  
soprano, who recently gave a successful New York recital at Carnegie Hall. She was enthusiastically received by her audience and highly praised by the press. Besides being a fine vocalist, Miss Rand possesses charm and personality.



**THE IONIAN QUARTET,**  
composed of Harold Dearborn, first tenor, Frank Hart, second tenor; Baldwin Allan-Allen, baritone, and Hildreth Martin, basso, photographed before the famous Burns monument at Barre, Vermont, in which city the quartet appeared in recital. Three of this group are products of the Torrens studios in New York, where Mr. Allen studied with the late L. A. Torrens, and both Mr. Martin and Mr. Dearborn are working with Mrs. Torrens, who has taken up the work of her late husband. The Ionian Quartet is also well known to thousands of radio listeners because of their excellent work "over the air."



**MARIE MONTANA,**  
soprano, now on a concert tour of the West, recently flew from Santa Maria to Oakland to visit her mother. Playing as assisting artist on Miss Montana's program in Santa Maria was G. Allan Hancock, who owned the plane which took the singer to her mother's home.



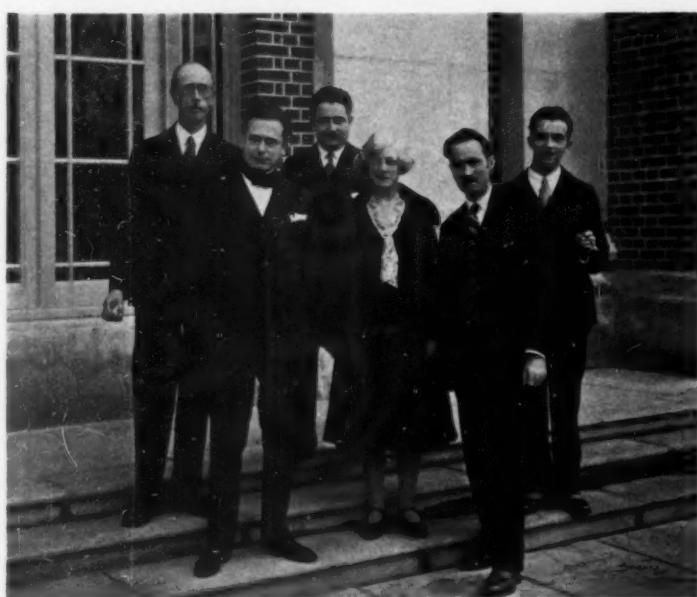
**PAUL ALTHOUSE,**  
tenor, and Conductor Dobrowen of the Oslo Symphony Orchestra, with which the former appeared with success on his recent tour of Europe.



**DR. ARTUR RODZINSKI,**  
conductor of the Los Angeles Philharmonic Orchestra.



**CARMELA PONSELLE,**  
whose engagement to Joseph Lyons, a New York real estate man and prominent member of Tammany Hall, was recently announced. On December 29 Mr. and Mrs. Howard Angers will give a reception in honor of the couple. The accompanying photograph is a new one of Miss Ponselle as Carmen.



**THE HART HOUSE QUARTET**  
in Bournemouth, Eng., where they were the guests of Sir Dan Godfrey and Wyatt Pargeter, whose suite on French-Canadian Songs they played. The Hart House Quartet will come to the United States in February for a tour. (Photo by Baights.)

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# MUSICAL COURIER

NEW YORK, SATURDAY,  
December 21, 1929

## Klemperer Revives Mozart Magic Flute With Simplified Scenery

Bach a la Bach and a la Schönberg—Königsberg Orchestra Enters the Ring—Some Unusual Programs—Bruckner Wave Still Rising

BERLIN.—Otto Klemperer's revival of Mozart's Magic Flute, at the State Opera on the Platz der Republik, was the one operatic event of importance during the first half of November. It was a delightful affair, but unfortunately a pleasure not unalloyed. For here again, as so often before, the audience quickly became aware that their senses of seeing and hearing were antagonistic in their reactions. One's ears, thanks to Klemperer's art, fared much better than one's eyes, for the disturbing ugliness of Ewald Dülberg's scenery, which in its effort to achieve an unemotional simplicity becomes merely stiff and bald, is not sufficiently offset by its extraordinarily effective provision for quick changes. The "sets" are shifted with a practically imperceptible loss of time.

Klemperer's interpretation of Mozart's work is an essentially manly one, a conception lacking the tenderness which seems to many of us an essential part of this composer's music. But Klemperer always impresses his hearers with the full sense of Mozart's inner greatness, his spiritual exaltation and the nobility of his art. Moreover, he makes the melodic line stand out in absolute clarity down to its minutest ramifications, and he keeps a sharply pointed rhythm constantly flowing, while his excellent sense of proportion is manifested in every scene. Thus the marvelous architecture of Mozart's masterpiece is made patent to every listener.

Less happy were the singers, Hans Fideser, who sang Tamino, being the only participant who satisfied the high demands of the music.

BACH A LA BACH

In a symphony concert devoted to Bach, Klemperer was equally successful. Indeed,

it would be difficult to conceive of a more perfect performance of Beethoven's rarely-heard first Brandenburg Concerto than that given at this concert. The manner in which he brought out the subtlety, the humor and the rustic character of the work was delicious. A harpsichord was employed for the continuo, and the now obsolete "violin piccolo," played by Joseph Wolfsthal, was loaned by the museum of old instruments. On his own splendid fiddle Wolfsthal played the E major concerto and the Chaconne with great power.

An innovation in orchestral concerts, started in London by Artur Schnabel, would seem to be spreading to Berlin. This is nothing less than the playing of two, or even three concertos on one program. Here, the second half of Bruno Walter's last symphony concerto comprised Weber's Konzertstück, op. 79, and Richard Strauss' Burleske, both played by Schnabel with a fascinating virtuosity, supremely good taste and, especially in the Weber, a penetrating comprehension of the composer's peculiar and brilliant style. Bruno Walter preceded these works by grandiose performances of Brahms' fourth symphony and Strauss' Till Eulenspiegel.

AND A LA SCHÖNBERG

A novelty in the form of a Bach organ prelude, arranged for orchestra by Arnold Schönberg, opened Furtwängler's second symphony concert of the season. For once, Schönberg had created something in which his masterly workmanship could be appreciated and admired by the general public. Even coupled with Bach's simple themes and clear construction, Schönberg's harmonies were entirely inoffensive and, probably for the first time within memory, there

was not a single hiss from the audience; nothing but hearty applause.

But the question as to whether the result is worth all the effort and craftsmanship spent upon it cannot be evaded. And as every good organist is able to give a fairly satisfactory performance of the work in the original, the answer would seem to be in the negative.

Adolf Busch, who was the soloist of the concert, gave an admirable performance of Busoni's violin concerto, a work, which though written thirty years ago, is only now beginning to be assessed at its true value even by musicians. Furtwängler rose to his greatest heights on this occasion in Beethoven's seventh symphony.

A young conductor who is constantly growing in musical stature is Heinz Unger. Always a Mahler enthusiast, he has developed into a Mahler specialist of high standing and there are few conductors today possessing his knowledge of this composer's works. Unger's interpretation of Mahler's fifth symphony, on the occasion of his latest symphony concert, was one of the most impressive I have ever heard. At the same concert, Judith Bokor, accomplished cellist, played Haydn's concerto with considerable virtuosity and taste.

### A NEW FIRST-CLASS ORCHESTRA

A new orchestra has recently come to visit us from the little city of Königsberg, Germany's northeastern outpost of music, beyond the Polish "corridor." Composed of sixty players and founded less than four months ago, it testifies to the extraordinary authority, energy and ability of its conductor, Hermann Scherchen, who has already brought it to such a point of excellence that it has not only far outstripped the other organizations of its size but can hold its own with Germany's famous old orchestras.

Scherchen, who is a militant defender of ultra-modern music, has been carrying on his propaganda ever since he accepted the Königsberg engagement a few months ago. There, as musical director of the Königsberg Broadcasting Company, he has been making all Germany listen to his unusual programs, and it was with him that Szegedi recently played Bartók's new rhapsody for

(Continued on page 44)

## Americans Honor Glazounoff

Distinguished Russian Composer Guest at Numerous Social Functions and Musical Events

America's well known hospitality to foreign visitors is exemplified once again by the reception being accorded Alexander Glazounoff, distinguished Russian composer, who is visiting American shores for the first time. Aside from being invited as guest conductor by a number of the leading symphony orchestras throughout the country, he is also being showered with numerous invitations to be the guest of honor at social functions arranged especially for him.

The chronological order of Mr. Glazounoff's social and professional activities during the month of December indicates the busy time he is having in this country and the admiration that American music lovers have for this last of the famous six Russian master composers: December 3, guest of honor at a reception given by Ernest Schelling, associate conductor of the Philharmonic-Symphony Orchestra; 5, reception given by Leopold Auer, famous Russian violinist, at which Mr. Glazounoff met a number of his pupils from his native land, including Heifetz and Zimbalist; 6, reception given by Mr. Mosenheimer at the Hotel Astor; 7, luncheon given by Mrs. Paul Kochanski, wife of the noted Polish violinist; 7 (evening), reception given by Maria Kurenko, Russian prima donna; 9, guest of honor of Ossip Gabrilowitsch, conductor of the Detroit Symphony Orchestra, at the concert given at Carnegie Hall; 11, guest of Efrem Zimbalist at the latter's recital at Carnegie Hall, followed by a reception at the Zimbalist home; 14, guest of honor of Walter Damrosch at the radio studio of the National Broadcasting Company, followed by a dinner at the Damrosch home; 16, banquet given at the Hotel McAlpin by former students of the Imperial Conservatory of Music of Petrograd; 19, rehearsal with the Chicago Symphony Orchestra at Chicago; 20 and 21, guest conductor of the Chicago Symphony Orchestra in a performance of his Sixth Symphony, the concerto and the symphonic poem, Stenka Razin; 23, rehearsal with the Cleveland Orchestra; 26 and 28, guest conductor with the Cleveland Orchestra in a performance of his Sixth Symphony; 29, guest of Willem Mengelberg, conductor of the Philharmonic-Symphony Orchestra, at the concert at Carnegie Hall; January 3, guest of honor at the Bohemian Club, New York.

Though Mr. Glazounoff had originally planned to return to Europe around January 15, the demand for his services for concert appearances has been so insistent that he is requesting cabled permission of the Soviet Government to enable him to prolong his stay here. When Mr. Glazounoff returns to his native land he will no doubt take back with him treasured memories of the bountiful generosity and unlimited hospitality of the American public. B.

## Horowitz Re-Engaged for San Francisco

According to information received from San Francisco, conceding to demand for another appearance of Vladimir Horowitz, who scored three sensational triumphs in San Francisco within five days, negotiations were completed between V. I. Shepherd, representative in that city of the Judson-Wolfssohn interests, and the Musical Association of San Francisco, for the young genius' re-appearance with the San Francisco Orchestra, under Alfred Hertz' direction, on Sunday afternoon, December 15. He was scheduled to play again the Tchaikovsky concerto before what was expected to be another sold-out house.

## Chicago Opera Schedules Conchita for New Year's Eve

Riccardo Zandonai's opera in four acts, *Conchita*, has been chosen for the New Year's Eve gala performance of the Chicago Civic Opera Company at its new opera house.

The work, given one performance in 1913 when Tarquinia Tarquini was a member of the old Chicago Grand Opera Company, rates as a novelty in Chicago. For the Chicago Civic Opera Company's first performance of the work, Rosa Raisa has been chosen for the title role, and with her Antonio Cortis as Mateo and Maria Claessens as Conchita's mother.



MAAZEL

who, according to telegrams received from Chicago, "made deepest impression on large audience at debut at Civic Theater. Many encores were demanded at the end of the program, public genuinely enthusiastic." Mr. Manzel's second Chicago recital is scheduled for January 12, and he is engaged for an appearance in Sioux City on January 14.

## Cologne Revives Flying Dutchman

Fritz Zaun, New Conductor, Well Liked—Rossini's La Cenerentola Given First Performance—Other Interesting Items.

COLOGNE.—The revival of Wagner's Flying Dutchman drew a fair sized audience. The stage effects and scenery were somewhat different than tradition dictates, but by all means impressive. A guest from the municipal opera, Leipzig, sang the title role. He was dramatically and vocally quite impossible. Too bad that Treskow, who is known as a splendid "Hollander" was prevented by illness from singing this role. Henry Trundt as Senta, though at times inclined to sing flat, was satisfactory dramatically. The outstanding figure of the evening was Josef Niklaus, with his melodious bass, as Daland.

This was the first opportunity your correspondent has had of hearing the newly engrossed conductor, Fritz Zaun. Here is one of those rarities, a conductor who conducts Wagner with his heavy instrumentations, without drowning out the vocal artiste, and at the same time bringing out all the dynamics and plastic motives, with depth of feeling as the score demands. Cologne is to be congratulated on having secured this artist for her opera.

An entirely new production for this city was the old opera, La Cenerentola, by Gioacchino Rossini, revised by Hugo Röhr, and renamed Angelina. The story is based on the ancient fairy tale of Cinderella. Musically, Angelina is twin sister of the Barber of Seville. Intendant Hofmuller displayed rare genius as a stage director and producer. The staging was unique and brought forth the very finest points of comedy. Scenically a certain quaintness and romance were apparent, the whole production betraying the clever hand of a master of stage craft. The singing and characterization of Marie Engel as Angelina was excellent; Gerhard Hüsch as Dandini, and Hans Kämmel as Don Magnifico were splendidly equipped for their roles.

Wagner's Nibelungen Ring was presented for the first time this season, with new scenery and minor changes in the staging. It is hardly possible that the "Ring" receives a more stupendous and beautiful production in Germany, than under the masterful hand of Intendant Hofmuller, who was renowned for the magnificent Wagner productions at

the opera in Munich in former seasons. Rheingold was well sung, with Treskow as Wotan, Liszewsky, Alberich, Wöllgarten, Fricka, and Foerster as Freia. In the Walküre Henry Trundt sang Brünnhilde for the first time, and was most satisfactory.

Although not the principal figure in this opera, Emil Treskow's beautiful and sonorous baritone dominated as the Wanderer. An exceptional Mime was that of Richard Riedel. A guest from the State Opera, Hanover, Adolf Lüssmann as Siegfried, was unfortunately not well chosen for this role. Die Götterdämmerung closed the cycle, which was well attended, and acclaimed. The Ring was conducted by Szenkar, who varied somewhat from the traditional tempos as given at Bayreuth. It is needless to say the orchestra was excellent throughout.

Hermann Schey, one of the younger generation of baritones, gave a song recital, accompanied by Michael Taube. He possesses a beautiful and well schooled voice with which he artistically and impressively interpreted Schubert and Hugo Wolf.

Yehudi Menuhin the "Wunderkind" of the generation, was the attraction for the second "Meisterkonzert." Over five thousand people, among whom were some of Germany's most renowned musicians, were cast under a spell by this phenomenal child artist. It was astounding, the manner that this boy enveloped himself in the spirit of classic chamber music, and at the same time dominated in maturity of feeling and personality. The perfect intonation of his double stops, the poise and plastic greatness in Bach's C-major solo-sonata, and the manner in which he built up the fugue was marvelous. That excellent accompanist Hubert Giessen also deserves the highest praise for his reliable and artistic assistance to Yehudi Menuhin. After the finish of the program the audience rose en masse and almost stormed the stage in their outburst of enthusiasm.

Anton Bruckner's "150 Psalm" for chorus and orchestra and his symphony No. 8 in C-minor were presented at the second concert of the Concertgesellschaft. Hermann Abendroth conducted, and he is imbued with

(Continued on page 17)

## Memphis Enjoying a Fine Concert Course

Beethoven Club a Great Musical Force  
Other News

**MEMPHIS, TENN.**—Memphians are entirely dependent upon the Beethoven Club (Mrs. J. F. Hill, president) for "musical feasts," and if the first concert was a test of the ability of the club to select attractions, a most interesting and delightful season is in store.

Ethel Leginska and her Woman's Symphony Orchestra of Boston opened the course, and received an ovation. The orchestra, under Leginska's leadership, gave a superb program. Beginning with the overture to *The Mastersingers*, Leginska conducted with authority, understanding and full command of her forces, and proved herself a most magnetic leader. Beethoven's Symphony No. 5 was substituted for Schubert's Unfinished Symphony, and was given with fine effect. As soloist of the evening, Mme. Leginska scored a signal success, using Liszt's Hungarian Fantasy to show her versatility. Old King Cole, by Leginska, was much applauded, and she graciously repeated it. *Les Preludes*, Liszt, closed the program, which was followed by several encores, including *Valse Triste* by Sibelius, The Bumble Bee, Rimsky-Korsakoff, and the Intermezzo from *Cavalleria Rusticana* (Mascagni). All in all, it was a memorable occasion and one of the most unique and delightful concerts ever presented by the club.

There are three other attractions offered by the club, including The International Quartet; Paul Kochanski, violinist, and the incomparable Rosa Ponselle, soprano of the Metropolitan Opera Company. As a finale to the musicale season, the Chicago Civic Opera Company is to give three performances under the auspices of the Beethoven Club, presenting Norma, Lucia and Lohengrin.

Mrs. M. E. Finch, chairman of the Piano Concerts Committee of the Beethoven Club, has announced that Alfred Cortot, eminent French pianist, will be the first artist to be presented this season, followed by Harold Samuel and later, Charles Naegle. These concerts are given in the Goodwyn Institute on Saturday afternoons in order that students of the Tri-States may attend. They have proven immensely interesting and instructive and will continue to be an important part of the Club's work.

The Thursday Morning Musicale Lunches, inaugurated two seasons ago by Mrs. D. L. Griffith, have been an outstanding artistic success, and Mrs. Griffith again has been chosen as general chairman of these affairs, as well as all local concerts. Mrs. Griffith was in charge of the first Musicale, and honored a newcomer, Virginia Moreno Sledge, soprano, she having recently come to Memphis. The artist gave the major part of the program, singing the aria, *Ritorna Vincitor*, from *Aida*, in which she charmed her hearers with her splendid rendition and her lovely personality. A group of Spanish numbers was well given. The opening and closing numbers were presented by Ethel Potts Ware, harpist; Hazen Bee, violinist, and Louis Carlyle, cellist. Mrs. Frank Sturm, who is exceptionally gifted not only as a pianist but also as a composer and poet, gave a group of original Piano Poems, reading the poems first and playing the musical interpretation afterwards.

Rata Present, who comes to Memphis twice a year as the artist teacher of the Bolling-Musser School of Music (of which Mary Bolling-Chapman is the founder and is still at the head of the school), is always cordially received. Her work is an outstanding feature of the school, as well as an inspiration to the music lovers of Memphis, for they are always given an opportunity to hear her in several lecture-recitals. Mme. Present is essentially a "musician's musician." She is not only a brilliant technician and a virtuosa, but her art is founded upon the mentality of a thinker, a seeker, a creator. Her annual recital, given in the Brook's Memorial Art Gallery, was heard before a capacity audience. She gave an exacting program, playing with a poise, naturalness and denial of sensationalism worthy to be followed. In all, beauty of tone and individuality were paramount. Mme. Present will return in the spring for another three weeks' master class.

Another delightful feature of the Beethoven Club is the Sunday afternoon recitals in the ballroom of the Hotel Peabody, to which the public is cordially invited. These lovely affairs are informal, and "An Hour of Music" in the late afternoon affords pleasant diversion for music lovers. Only the best local talent is invited to appear, an attractive feature being out-of-town guest artists who appear at intervals.

The Bohlmann School of Music, of which Theodor Bohlmann is the founder and artist teacher, will give a series of afternoon musical teas during the season. The Bohlmann Pianist Club is prominently identified

## RECORDING AT THE DOROTHY CARUSO STUDIOS

Some people have wondered why and how Dorothy Caruso happened to open her recording studio on East 63rd Street. The story is interesting.

It seems, according to her brother, Roymen Benjamin, that many big manufacturing concerns who advertise heavily each year had approached Mrs. Caruso for the use of her name—and at a very flattering figure. But all offers were refused.

When the famous tenor-husband passed away, his widow found herself the owner of the most complete set of his Victor records. These she put away for a year or more, finding no heart to play them. As time went on—and time somewhat eases the greatest of sorrows—she heard other tenors sing her husband's most beloved arias, so gradually she began to play his records. Today, through them, Caruso still lives to Dorothy Caruso and her little ten-year-old Gloria. Incidentally, the child seems to have inherited a voice. The writer listened to a Victor record she made two years ago, which is remarkable for its clear diction and the purity of the childish voice. As yet she is only being allowed to study the piano.

So, when Mrs. Caruso heard of the recording machine and its aluminum discs upon which anyone could record, she thought it would be an excellent idea to open a studio and make the price so within the reach of all that anyone could derive the same pleasure from his own records, or those of members of his family, as the late tenor's records afforded her. The results achieved in the studio, which opened last June, have been remarkable.

Mrs. Caruso makes several visits to the studio weekly, and her brother may be found there daily. A poor day means about fifty recordings; a good one about one hundred and twenty-five. The price of the records ranges from one to three dollars, according to size.

A day in the Caruso Recording Studio is filled with experiences, both amusing and otherwise. A number of well known persons have visited the place, among them Frances Peralta, Metropolitan Opera soprano, who recorded some Daniel Wolf songs, with the composer at the piano; Louis Persinger brought his brilliant little wonder child, Ricci, to make a record last June, and Kayla Mitzl, too. Mary Hay, so tiny she almost had to get into the "mike," showed up one day. So did Taylor Gordon and H. L. Mencken, who made a speech about the American Mercury which he now sends to meetings he cannot attend personally. He will permit no one to retain this record, keeping it for himself. Alfred Knoff and Muriel Draper carried away records, as did Mercedes de Acosta and Carl Van Vechten who devoted two to barking like a dog. James Rennie and Greta Niessen tried out a sketch, and the entire cast of

in Memphis musical circles, giving attractive monthly programs in the Bohlmann salon.

The Memphis Conservatory of Music has added a fine pianist-teacher to its staff in the person of Virgil Smith, of Chicago, to whom Memphians give a most cordial welcome.

Another splendid acquisition to the colony of singers is George Kester, tenor of Detroit, who has recently associated himself with Walter Jenkins, director of the First Methodist Church Choir. J. V. D.

### Oratorio Society to Give the Messiah

This year's presentation of Handel's *Messiah* by the Oratorio Society of New York will have the accompaniment of Carnegie Hall's great new organ to lend its sonorous voice to the orchestral and vocal ensemble.

The performance will take place on the evening of December 27, and, according to Albert Stoessel, conductor, the organ accompaniment will add to it a new note of tonal beauty. In fact, the great composer himself, it may be recalled, often conducted his oratorios seated at the organ.

On this occasion, Hugh Porter, organist of the Oratorio Society, will play the accompaniment, and the soloists will be Jeanette Vreeland, soprano; Nevada Van der Veer, contralto; Paul Althouse, tenor, and Alexander Kisselburgh, bass.

### Gabrilowitsch Makes Radio Debut

Ossip Gabrilowitsch made his first appearance over the radio as a piano soloist when he played over the General Motors coast-to-coast broadcast on December 9. He also conducted at this time the Detroit Symphony Orchestra in its first nation-wide radio program. Mr. Gabrilowitsch played the Schumann concerto in A minor for piano and orchestra, and also conducted Schubert's overture to *Rosamunde*, *Les Preludes* by Liszt, *Valse Triste* by Sibelius, and Enesco's First Roumanian Rhapsody.

Journey's End made Christmas records for home.

Via the record, a young Italian boy proposed to his sweetheart. The result is as yet not known. A medium made one, standing with closed eyes and uttering not a sound. The record was a large one. Amplification was turned up to catch his thoughts. When the time was up the medium opened his eyes and remarked: "I am sure that will be a perfectly splendid record." Those with him had their doubts. The record was put on a phonograph and played back. To the amazement of everyone the musical sound of falling water filled the room. The medium was thrilled. So were those standing by! But after his departure, a leak in a pipe in the near-by washroom was discovered. The high amplification had picked it up.

Another day "a dear little old lady in lavender and old lace" happened in and with ear-trumpet to her ear, asked if it were the place she could make a record. She explained that her family felt she was getting feeble and she wanted to leave a record or two before she passed on. The seriousness with which she recorded was most touching to those in the recording room. But she went away happy with "her voice" under her arm.

There is the case of the blind Harvard student to whom music means happiness. He came down to New York to play many of his own improvisations which were duly recorded. A young Broadway composer recorded the score of her entire new musical show, and Eddie Leonard, required to make his appearance at a benefit of some kind to which he couldn't get in time owing to an engagement, sent along a record instead.

Amusing is the story of a dog, unhappy because his master left him to board with a strange family in the country. He made so much trouble that the family objected to boarding him any longer. The master was in despair. He was not allowed to keep a dog in the apartment in which he lived. Finally, and perhaps with the celebrated Victor trade mark in mind, he made a record to be played to the dog whenever he became moody or sulky, or showed an inclination to bite his host's children. The plan worked beautifully. On such occasions now his master's voice in uncertain terms admonishes him to be a good dog. Then in dulcet tones he is told that he is beautiful and deserving of many favors. At the close of the record he is told to "sit up," which command, it is said, he obeys with much wagging of a stumpy tail.

There are many more such stories, which lack of space does not permit the re-telling, but the Dorothy Caruso Studios have found a need, and people are losing no opportunity in taking advantage of it.

If one hasn't yet ordered his Christmas cards for the family, Mrs. Caruso asks: "Why not send them your own record?"

J. V.

### Music Wanted for I. S. C. M. Festival

The festival of the International Society for Contemporary Music at Liège next fall will present orchestra and chamber music works as usual, and works for mixed chorus and for women's chorus. Composers living in America who desire to submit their works for performance may communicate with Frank Patterson, chairman of the music committee of the American Section of the International Society, 113 West 57th St., New York.

It is scarcely necessary to add that only such music as is of distinctly modern tendency is used at these festivals, and it is a rule of the society that the music must be new. The music is passed upon by the American committee, and a few acceptable works sent to the European committee, which meets in March for the arrangement of programs. Works are preferred by the American committee that have had at least a trial performance. This, however, is not a requisite, but is desirable wherever possible. Chamber music works should include score and parts.

### Cherniavsky Taking Kubelik to Australia

Alex Cherniavsky, now conducting a managerial bureau for musical artists in Australia and South Africa, writes from Melbourne that Australia is a wonderful country, and says that it is "very much Americanized, and that is why it is so much advanced." He reports that there have been a lot of musical artists in Australia this season, some of them successful and some not, and that he is taking several attractions to Australia, among them Kubelik. He has already had Pavlova in Australia and South Africa. Mr. Cherniavsky has offices in London, Johannesburg and Brisbane. He handles, of course, the Cherniavsky Trio, and also among his artists is Shura Cherkassky.

## Harrisburg Prepares for Third Mozart Festival

Ward-Stephens Again at the Helm—  
—Other News

**HARRISBURG, PA.**—The first announcement of the programs of the third annual Harrisburg Mozart Festival, to be held May 8, 9 and 10, has been made through a printed pamphlet that has just been compiled by the festival organization. Five concerts will again be presented, under the leadership of Ward-Stephens, and the auditorium of the William Penn High School has again been selected for the performances. One of the outstanding developments revealed for the 1930 festival is the greater use of the voices of school children. Next May, instead of one children's chorus, two will be used. One of the children's choruses will consist of 500 voices and will have a program all its own. They will not be assisted by the adult chorus but will have nine soloists sing with them. They will present Pierne's *The Children of Bethlehem*. The other will be 200 voices and will sing with the adult chorus.

Paul Althouse, tenor, and Alice Mock, soprano, will be the new artists at this festival. The other soloists will be Ethel Fox, soprano; Frederic Baer, baritone, and Georges Barrere, flutist. These artists were heard here at last May's festival.

The programs as outlined will be as follows: Thursday evening, May 8, Mozart's Great C minor Mass, with the Mozart Festival Chorus, full symphony orchestra, four soloists; Friday afternoon, May 9, Pierne's *The Children of Bethlehem*, with a children's chorus of 500 voices and nine soloists; Friday evening, May 9, orchestral concert with the full symphony orchestra and soloists; Saturday afternoon, May 10, Artists' recital; Saturday evening, May 10, Pierne's *St. Francis of Assisi*, with the Mozart Festival Chorus of 200, full symphony orchestra and four soloists.

### NOTES

Gregor Piatigorsky, cellist, and Lewis Richards, harpsichord, were the artists chosen by the Patriot and Evening News for their second concert of the season, which was held in Chestnut Street Auditorium. It was a delightful and unusual program and was well received by a nearly filled house. To many in the audience Mr. Richards introduced the harpsichord, inspiration of some of history's greatest composers, daughter of the harp and mother of the piano. To this Old World instrument with this old-time music, Mr. Richards brought modern skill and technic. With his right hand on the lower keyboard he would pick out the brilliant melody, playing with the left hand on the upper keyboard a beautiful accompaniment. Two of the numbers which caught the favor of the audience were Handel's *Harmonious Blacksmith* and the Turkish March of Mozart. Mr. Piatigorsky is a skillful cellist with the personality of a stage favorite. To him playing is not merely drawing a bow across the strings. He acts his music. He has, too, a particular charm in responding to his audience's acclaim which he received again and again. Two of his encores were *A Minuet* (Doubt) and *Gitarre* (Moszkowski). He was ably supported at the piano by Valentine Pavlovsky.

The Bethlehem Steel Male Chorus under the direction of Fred Reimann, and two assisting artists, Mrs. J. Humphrey Roberts, soprano, and Harry M. Etter, tenor, gave an exceptionally fine concert in the auditorium of the Steelton High School. The concert was presented by the Kiwanis Club for the benefit of underprivileged children. The audience gave an enthusiastic reception to all numbers on the program.

Puccini's *La Bohème*, with The French-Italian Opera Company and Pasquale Amato, baritone, as guest artist, was presented by the University Club of Harrisburg in the William Penn High School auditorium. The well trained artists delighted the audience.

The Schubert Club of Harrisburg, Salome Sanders, conductor, gave an enjoyable vesper choral concert at the Second Presbyterian Church, Carlisle, Pa., on December 1. The soloists were Romaine King-Lantz, soprano; Dorothy Urich, contralto; Ula Henry and Margaret Schmidt, violins, with Helen Bahn at the piano and Carrie Dwyer at the organ.

G. W.

### Ecole Normale de Musique Announcement

The Ecole Normale de Musique de Paris announces that during June, 1930, Alfred Cortot will give a series at the school of ten lectures on interpretation. Also, during that month five chamber music concerts will be held, featuring the following composers: Cesar Franck, Chabrier, Saint-Saëns, Gabriel Faure, Claude Debussy, Vincent d'Indy, Paul Dukas and Maurice Ravel. J. C. Van Hulsteyn, of Baltimore, is American representative for the Ecole Normale de Musique de Paris.

December 21, 1929

## Correct Principles of Voice Teaching

By Johannes Adler-Selva

Johannes Adler-Selva, who has recently opened a studio in New York, has issued a brochure outlining his principles of teaching. It reads in part as follows:

"I. Tell me how you breathe, and I will tell you how you sing. Breathing exercises without tone are valueless for voice culture, indeed very harmful.

"II. Only the combined abdominal and rib (costo-abdominal) breathing must be used for the art; at the beginning the deep abdominal breathing must first be practiced, this being later supplemented by flank-breathing.

"III. The control for correct breathing is the triangle between breast-bone and the side-ward-descending arch of ribs, where the diaphragm is located. This muscular complex expands when we sing.

"IV. The abdominal muscles supply the upward pressure of the breath; the diaphragm, tightened by the side-ribs, furnishes the force regulating the upward pressure.

"V. The throat must never be disturbed through pressure of the back of the tongue, or through constriction of the throat passage. The lower jaw must always be loose and easy, so long as it is not taking part in the forming of consonants. The bottom of the tongue must always lie soft.

"VI. The hollow of the mouth and the ring of the lips play a great role in the formation of tone.

"VII. Before proceeding with actual vocal education, all the resonance hollows of the head, upper jaw of the mouth, the breast and nasal hollows, must be awakened by properly proven exercises. In this way the upper sounds appear, acoustic phenomena, which first give the tone its artistic quality, its timbre, its character.

"VIII. First comes the trained and finished artistic tone, and only then the word-music, the actual singing music.

"IX. No one can cultivate a voice, who has not himself passed through these phases of voice development and is in a position to demonstrate to the pupil the entire scale of tone, in conformity with the rules of art. Moreover, the instructor must possess pedagogic abilities.

## ITURBE ORTIZ

COMPOSER—PIANIST—ACCOMPANIST—TEACHER  
STUDIO: 348 West 58th Street, New York City  
Tel.: Columbus 6474

"X. The teacher must be exactly familiar with all vocal-physiological laws, and able to make these a basis for his instruction.

"XI. Anyone who permits fine natural voices to start too early with the screaming of scales, highest tones and with textsinging, injures the voice, and is a voice murderer, not a voice cultivator.

"Voice culture is a physiological matter. It has nothing to do with music.

The endeavor of the really good voice cultivators should be to promote a uniform, simple, but correct mode of singing, a firm-standing, proven form of voice culture, and to teach accordingly, so that finally the art of the old and tried masters of Bel Canto shall again prevail.

"It is often proved that a singer who has spent enough time in the study of the real old Italian Bel Canto later is able to sing in all languages."

### Philadelphia Civic Opera Gives Faust

PHILADELPHIA, PA.—The Civic Opera Company's performance of *Faust* on the evening of December 5 was another evidence of the standard of excellence it is maintaining and upon a review one has yet to note a mediocre presentation, either from a musical or dramatic viewpoint, or beautiful scenic effect. This refers to the entire company—conductor, chorus, novices in the cast, as well as to the great ones who star from time to time.

The presentation of *Faust* at this time was one long to be remembered for the unique impersonation of Mephistopheles by Georges Baklanoff, who appeared in the role for the first time in Philadelphia. In make-up, costume, gesture and dramatization it was the exact opposite of the Mephistopheles one has been accustomed to see; in countenance ghastly, grim, sad and aloof; in apparel, clad in garments drab and drear; in gesture, subtle, instantaneous, diabolical, and in action every inch the supreme artist; while in a magnificent baritone he sang superbly. As thus characterized he was not, as described by one sacred writer, "walking about as a roaring lion" but as another sees him, "an angel fallen from heaven," strongly emphasizing too the depth of that fall.

Anne Roselle, as Marguerite, (substituting for Marie Sundelius at the last moment)

was a charming heroine, singing in lovely voice the many arias and ensemble numbers and receiving an ovation after the great favorites.

David Dorlini, in the title role, gave evidence of a steady advance, both musically and histrionically. He was in excellent voice and sang and acted unusually well, leaving the impression that this is thus far his best work.

Nelson Eddy, as Valentine, sang beautifully and did some very fine acting in Act four. Others in the cast were Veronica Swett, who was convincing as Siebel; Eric Belar, as Wagner; and Ruth Montague as Martha, who was admirable both in voice and action. The chorus, as usual, was excellent, and Mr. Smallens conducted in his ever dependable and fervent style.

M. M. C.

### Peralta Scores as Carmen

When Frances Peralta sang *Carmen* in Pittsburgh recently she created a furore. Particularly fine is the notice of William R. Mitchell of the Press:

"What a Carmen she was—that Frances Peralta, who is billed as a soprano but can sing you a scale that goes down into the depths! And what an outrageous flirt is this same Miss Peralta! No wonder all the 'boys' fell for her, including, of course, 'Don Jose' and 'Escamillo,' the bull fighter. Even the captain was swayed by this Gypsy maiden who smoked those cigarettes so nonchalantly."

"Miss Peralta throws her whole being into the business in hand, whether it be rolling those great orbs of hers; whether it be that bewitching (rather, baffling) smile with the gleaming teeth; whether it be her seductive sway, or whether it be—well—whatever else she does. Her voice is in the mezzo range, and she has loads of volume, all the way through."

The Sun-Telegraph commented in part: "Frances Peralta knows her Gypsy girl well. Her voice is rich with the passion of the south, and when she chooses to use the parlance she can make the spine of an audience shudder. Her opening scenes were played with remarkable restraint; the fury of the inn scene, and the gloom of her card scene were only premonitions of the grand flame on hearing the acclaim of her toreador and her own death."

The Post-Gazette said that she gave "a splendid reading of the familiar role and that her voice is her outstanding feature."

Mme. Peralta had equal success in Lancaster, Pa.

### N. Y. School of Music and Arts Features

Juilee Baron and Fannie Mossman, sopranos, and Louis Rabinowitz, tenor, were greatly admired singers at recent concerts of the N. Y. School of Music and Arts, Ralfe Leech Stern, director; they are all talented and earnest young artists, certain to make their way. Three pianists who played at a Calvary Church social were Helen Bloomer (New York), Marian Nolan (Wisconsin), and Ruth Wolff (Idaho), are uniting in the Liszt Rakoczy March, this piano trio making fine effect. Miss Wolff also sang with such success that she was requested to sing at a radio hour; others appearing were the choir members, Julia Clemons and Irma E. Beers.

### More Praise for Jeannette Vreeland

"Vreeland Shows Rare Genius in Interpretation" and "Famous Soprano Delights Her Hearers with Golden Voice" are headlines which appeared in the Wilson College Record and the Cedar Rapids Evening Gazette and Republican respectively, following Jeannette Vreeland's recent appearances



JEANNETTE VREELAND

at Wilson College in Chambersburg, Pa., and in Mt. Vernon, Ia.

Miss Vreeland also sang recently for the St. Cecilia Club of Grand Rapids, Mich. Following her performance, the Grand Rapids Press declared that she is "a rare exponent of beautiful singing," and added further: "Only a perfectly placed voice could acquire such elasticity of tone, such perfect response to moods and varying phrases of expression. The quality is full, mellow and musical throughout the entire range. Miss Vreeland also has great beauty and charm, and she is a pleasure to see as well as hear. She also has the fine art of interpretation, and doubtless is an accomplished linguist, as she sings Italian, German and French songs with the fluency, ease and understanding which comes from an intimate knowledge of languages. Not the least of her virtues as a singer is her beautiful diction, clear enunciation and the subtle sense of word values."

This month the soprano includes among her engagements two performances in New York, as soloist with the Philharmonic-Symphony Orchestra and soloist with the New York Oratorio Society.

### Estelle Liebling Studio Notes

Yvonne D'Arle was engaged by the Shuberts for the principal part in *Nina Rosa*, the new Romberg operetta, which opened in Philadelphia on November 18. In the same production Nina Gordani and Marion Marschante, also Liebling pupils, have prominent roles.

Mary Leila Patterson, soprano, has been engaged by Mr. Aborn for a leading role in the *Merry Widow* revival at the Jolson Theater. Beatrice Belkin, coloratura soprano, has been engaged to sing two performances of the *Barber of Seville*, with the Boston Opera Company in Boston. Miss Belkin sang the role of Gilda in *Rigoletto*, with the deFeo Opera Company, at Wheeling, W. Va., on November 26. On December 26 she will sing *Blondi* in *Il Serraglio* with the Philadelphia Grand Opera Company.

Dorothy Githens, Ethel Louise Wright and Beatrice Belkin, in turn, were the prima donnas at the Roxy Theater during the weeks of October 25, November 1 and 8.

### Alberto Salvi's Dates

Alberto Salvi, harpist, has already given many concerts this season, including the following: September 27, Green Bay, Wis.; October 2, Alton, Ill.; 4, Quincy, Ill.; 12, New York City, private musicale at home of Lady Duveen; November 4, Toronto, Canada; 8, New York City, Biltmore Musicale; 12, Oakland Park, Ill.; 19, Westfield, N. J.; 20, New York City, Barbizon Musicale; December 2, New York City, Bagby Musicale at Hotel Astor; 6, Brooklyn, N. Y., Mundell Choral Club; 8, Hartford, Conn.; December 11, Washington, D. C., soiree at home of Mrs. Joseph Leiter.

Mr. Salvi is booked for the following future engagements: January 2, New York City, Plaza Musicale; 3, Proctor, Vt.; 27, Warren, Ohio; March 9, Chicago, Ill.; 17, Dubuque, Ia.; April 7, Stratford, Canada; March 24, Bridgeport, Conn.

### Ongawa at Cornish School

Mr. and Mrs. Michitaro Ongawa were entertained by Nellie C. Cornish, of the Cornish School, Seattle, Wash., at a luncheon in her apartment there on December 5. Mr. Ongawa afterward gave a talk to the students of the school.

## Frederick GUNSTER

Tenor

"Scholarly musicianship, beautiful voice, intelligent interpretative power, and manly personality."  
—Atlanta Journal.

Forwarding Address: c/o Musical Courier, Steinway Hall, N. Y.



## ELEANOR SPENCER

Internationally Celebrated Pianist

REAPPEARANCE IN NEW YORK: CARNEGIE HALL, JAN. 18, 1930

NEW YORK HERALD, PARIS:

"An excellent pianist, Miss Eleanor Spencer played Brahms' difficult and heavy Sonata in F minor with animation and beautifully free mechanism. She gave to Schumann's Fantasy in C major, Op. 17, a thoroughly superior interpretation showing real poesy in the andante."

Presented by George Kugel, General Representative, Fassziehergasse 7, Vienna VII,  
by arrangement with Richard Copley, 10 East 43rd Street, New York

## JOHN CROUCH RETURNS FROM SUCCESSFUL EUROPEAN TOUR

Pianist Plays in Germany, Austria, Holland, France and England and Wins Enthusiastic Praise from the Critics.

John Crouch, pianist, is back in America after three months of travel and concertizing abroad, and has brought with him many splendid tributes from the European critics.



JOHN CROUCH

He played in Berlin, Munich, Vienna, Amsterdam, Paris and London.

There were two appearances in Berlin, and that the pianist scored a decided success is evident from the fact that there was a larger audience for the second recital than for the first. The Neue Berliner Zeitung referred to Mr. Crouch as a player of marked virtuosity whose particular field is Chopin and Debussy. "The musical world belonging to these two composers," wrote the critic of that paper, "is a creation specifically for the piano, and under his clever hands, it blossomed into resounding life."

The Berlin Signale asserted that Mr. Crouch is a representative of pianistic ability, and the Berlin Charlottenburg adjudged him a pianist whose technic and musical qualities are splendid and whose playing is always

interesting. The Berlin Allgemeine Musik-Zeitung called Mr. Crouch a brilliant pianist, and had the most enthusiastic praise for his interpretation of Chopin, declaring among other things that he plays with lightning-like velocity and that he knows well how to obtain the mezzo voce peculiar to that composer's style. Another Berlin paper, the Deutsche Allgemeine Zeitung, maintained that Mr. Crouch succeeds technically as well as musically and that he understands how to make his playing interesting without extraneous tricks of the trade.

### SPENDS SIX WEEKS IN BERLIN

Mr. Crouch spent six very profitable weeks in Berlin, visiting the art galleries and museums and attending many concerts and operas. He said there are about eight or ten concert halls in Berlin, and something is going on in them practically all the time. He was amazed to find that early in the season some two thousand concerts were already scheduled for 1928-29.

### FINDS THE GERMANS LIKE THE MODERNS

The pianist declared that before going to Germany he was under the impression that the Germans might prefer strictly classical programs, but he found that they like some of the moderns very much and that the critics spoke highly of his playing of them. For instance, the Munich Bayerische Vaterland said that his playing of Ravel's Toccata made a strong impression and that Debussy's General Lavine and Feux d'artifice proved grateful numbers and gave the artist an opportunity for brilliant playing. It was as a Chopin interpreter, however, that the critic of the Munich Augsburger felt that the pianist made his best impression. "In the playing of this composer," said that reviewer, "his command of the keyboard was astounding, as was his flowing passage work, his variegated and dynamically controlled touch, and the cleanliness and surety with which he drew the musical line." The Munich Bayerische Staats-Zeitung was of the opinion that Mr. Crouch made a strong impression through his exceptional pianistic abilities and

a certain healthy way of getting close to the meaning of things.

### MAKES FIRST AEROPLANE TRIP

Mr. Crouch had one of the most interesting experiences of his sojourn abroad while making connections from one concert to the other. He was scheduled to play in Amsterdam on November 5 and in Paris the following day, and flew from one city to the other. This was his first trip in an aeroplane, and he enjoyed it so much that he also flew from Paris to London.

### A NEW YORK RECITAL CONTEMPLATED

Mr. Crouch is now busy making plans for the current season. A New York recital is contemplated, and as this sterling pianist already has a large following in the metropolis owing to his successful debut of last season and his many appearances in the Summer Master Class series of concerts given at the studios of Edwin Hughes, it is predictable that his recital will arouse widespread interest.

G. N.

### Oslo Conductor Cables About Pinnher Success

On December 3, Gina Pinnher's New York management received the following telegram from Issay Dobrowen, conductor of the Oslo Symphony Orchestra: "Pinnher's erstes Europaconcert sensationell Succes bei Presse und Publikum. Gratuliere," which, translated, reads: "Pinnher's first European concert sensational success with the press and public. Congratulations."

The American soprano sang in the Norwegian capital on December 1 and 2 as soloist with the orchestra at the beginning of her Continental concert and operatic tour.

### Lucille Negrin's Violin Recital

Leon Glasser's artist-pupil, Lucille Negrin, violinist, with Theodora Soderman at the piano, gave a successful recital before a good sized audience on November 24 at DeWitt Clinton High School, New York; she played solos by standard composers with skill and effectiveness, her audience expressing great enthusiasm. Her teacher's Tango Triste was one of the greatly admired pieces.

### Stoessel to Lead Oratorio Society in the Messiah

The announcement of the 106th performance of Handel's *Messiah* by the New York

Oratorio Society at Carnegie Hall, on the evening of December 27, again brings to the foreground the name of Albert Stoessel, conductor of this oldest of choral units in New York. This Christmas week presentation will mark the tenth time that this famous oratorio has been conducted by Mr. Stoessel.

This quiet, reserved, but forceful and tal-



Photo © Harold Wagner  
ALBERT STOESSEL,  
conductor of the New York Oratorio  
Society.

ent conductor, also is a well-known figure to audiences in Westchester, where he has become the central musical personality of the annual festival; at Worcester, where for five consecutive years he has conducted the Worcester Music Festival, and at Chautauqua, where he not only leads the orchestra but also directs a season of opera in English. And, in addition, Mr. Stoessel, has won laurels as a violinist, composer and lecturer. He has been connected with the Juilliard Graduate School and New York University, and also is the author of numerous text books dealing with band instrumentation and conducting.

# SONIA SHARNOVA

Leading Contralto German Grand Opera Company

## SCORES AGAIN IN RECITAL AND WITH ORCHESTRA

### Chicago Recital, Nov. 24, 1929

*Chicago Herald and Examiner*, November 25, 1929.  
By Albert Goldberg

The same ample vocal and dramatic gifts which distinguished her appearance here with the German Opera Company last Winter were evident on this occasion. The voice is a warm and rich organ of wide range, capable of setting forth Reger's Marienlied—an encore—with exquisitely modulated tone, or launching the fiery drama of Liszt's *Die drei Zigeuner* and Rachmaninoff's impressive *Fate* with flair for grand manner.

*Chicago Daily Tribune*, November 25, 1929.  
By Edward Moore

A mezzo-soprano whose English is excellent and dramatic gifts considerable. With all the color and power of her voice, however—by the way, they have been earnestly and accurately developed—she can turn to a pure lyric piece like Max Reger's Cradle Song and make it utterly charming.

*Chicago Daily News*, November 25, 1929.  
By Maurice Rosenfeld

SHARNOVA RETURNS HERE  
A voice of considerable volume, well produced and of warm and colorful quality.

*Chicago Evening Post*, November 25, 1929.  
By Karleton Hackett

SONIA SHARNOVA IN SONG RECITAL  
AT GREAT NORTHERN  
A voice of pleasing quality, rather mezzo-contralto in timbre, and well used.



Photo by De Mirjian

*Chicago Evening American*,  
November 25, 1929.  
By Herman Devries

She is a very good artist, with a voice of excellent range and color, distinctly a stage voice, allied to a stage temperament; her diction in German and English very clear, her personality interesting and her appeal to the public undeniable.

### Soloist With Dallas Symphony

### Before 4,500 Persons, Nov. 17, 1929

*Dallas Morning News*, Dallas, Texas, November 18, 1929.

She has a splendid voice of lovely, somber coloring, a pleasing, effortless vocal method and the emphatic style of the lyric stage. She sang her arias both to the enthusiastic acceptance of the throng.

*The Times Herald*, Dallas, Texas, November 18, 1929.

By Kay Jefferson

### SYMPHONY CONCERT PLEASES LARGE AUDIENCE SUNDAY AT OPENING PROGRAM OF SEASON

Sonia Sharnova, mezzo-soprano, pleased the throng with exceptional vocal powers and a delightful range. Her selections were unchallenged and well chosen.

Mme. Sharnova, a beautiful woman of the Juno type, is gifted with a fine perception of the platform manner in contrast with the operatic tradition.

Her arias were colorful by reason of the natural ease and polish of her voice.

About 4,500 people were present, including a balcony almost filled with attentive school children.

Entirely Booked January-April By German Grand Opera Company

Available After That for Spring Festivals and Recitals

MANAGEMENT: HUROK ATTRACTIONS, INC.

1560 BROADWAY, NEW YORK

December 21, 1929

## Rodzinski Offers Interesting Programs at Los Angeles Symphony Concerts

Visiting Artists Include McCormack, John Charles Thomas  
and Kochanski.

**LOS ANGELES, CAL.**—The second pair of Philharmonic Orchestra concerts presented Jacques Thibaud as soloist. In honor of the occasion, M. Didot, French Consul, and a number of French picture stars occupied one of the stage boxes. The artist played Mozart's concerto No. 6 in E flat major, for violin. It is difficult to find words for a tone such as he brought from his instrument—of crystalline purity, fiery yet spiritual, with impeccable intonation, backed by a highly sensitized personality. Dr. Rodzinski gave unusual orchestral support. The Bizet dramatic overture, *Patrie*, with which the orchestra opened the program, was given with such color and dramatic fervor that value was given to the work which otherwise it might not have possessed. It was the first Los Angeles hearing. The Cesar Franck Symphony in D minor had a beautiful performance under Dr. Rodzinski. Ravel's Symphonic Fragments from the ballet, *Daphnis and Cloe*, closed the program. The new flute leader, Julius Furman; Bela

Adams with his piccolos, and Borisoff, new concertmaster, all did brilliant work with their solos. Many famous people were in the audience, which was practically a sold out house.

The second Sunday popular concert attracted a good house in spite of the marvelous weather and the temptation of mountains and beaches. The program opened, as in the second pair, with Bizet's *Patrie*, and closed with the Ravel Fragments from *Daphnis and Cloe*, which by the way was, if possible, given a greater reading than on the previous night. The novelty of the program was Kalinnikoff's Symphony No. 1 in G minor. This was new to Los Angeles. Margaret Hamilton, young pianist, was soloist of the day, playing Rachmaninoff's Concerto No. 2, in C minor, op. 18. She played with a virile touch, excellent technic and temperamental qualifications. Also, she has a charming stage presence.

One of the most delightful concerts given in years, according to overheard comments

in the lobby at its close, was given by John Charles Thomas, as the second event of the L. E. Behymer Tuesday evening course. Mr. Thomas is the fortunate possessor of an exceptionally fine stage presence, is equipped with a beautiful baritone voice which he uses artistically, and his enunciation is such that one hears every word, which is as unusual as it is enjoyable. By special request of Mr. Behymer, for which all hearers owe him thanks, a satirical cycle, *Vodvil*, was given. This was written for and dedicated to Mr. Thomas by Harvey Enders. In its way it is a classic. Mr. Thomas displayed unexpected gifts as a comedian in this cycle which the audience received with rapture. The prima donna bit was sung to the William Thorner box which had as guests Mary Lewis, Betty Compton and others. The program closed with an American group. Many encores were given.

John McCormack, assisted by Alexander Borisoff, cellist, the Hollywood Bowl's choice among the resident artists for stringed instruments for an appearance with the Hollywood Bowl Orchestra, and Edwin Schneider, accompanist, gave a recital in the Philharmonic Auditorium on the Behymer regular Thursday night course. Even the added chairs were sold out so far ahead that even many of the critics were unable to get in.

The fourth event of the Behymer Tuesday evening artist course was the appearance of Paul Kochanski, violinist, with Pierre Luboshitz at the piano. He had a large audience and an enthusiastic one but the place should have been packed. His program opened with Brahms' Sonata in A major, which he played with a facile technic, both brilliant and delicate, and an absolute intonation. Mendelssohn's Violin Concerto followed. Many encores were generously given. As an example of impeccable violin playing it was, as one critic said, "a wonder that the auditorium was not packed with violin students."

The Pasadena Playhouse Chamber concert series opened with the Bartlett-Frankel Quartet, formerly the Musart Quartet, with Ely Ney as soloist. The quartet consists of Joseph Borisoff, violinist; Anthony Briggio, second violin; Emil Ferir, viola, and Nicholas Ochi-Albi, cellist.

Max Donner, head of the violin department of the Christian College, gave a violin recital in the College Auditorium. He is also a member of the Philharmonic Orchestra.

Homer Simmons, pianist and composer, gave a program at the Beaux Arts Theater before an interested audience. He opened with Cesar Franck's Prelude, Chorale and Fugue, and followed with Casella's *Inezie*, Berners' Three Little Funeral Marches, Rachmaninoff's Prelude, No. 12, op. 32, Scriabin's Fifth Sonata, op. 53, and closed with a group of his own compositions, Processional, Hacienda, Dance Madness, Weary Blues, Aufwiedersehen und Guten Tag, Mein Lieb, of which Hacienda and the last two were the most interesting. The young man has a fine technic and a sympathetic touch. His compositions compare favorably with others of his day and age.

The Copeland Sisters gave a well attended two-piano recital in the music room of the Biltmore, under the management of Mae Norton. They played Saint-Saëns' Menut and Gavotte. The Andante from Mozart's Sonata in D major; Bach-Rheinberger, Theme and variations, Valse Viennoise, Parrish; Gondoliera, Reinecke; Turkey in the Straw, Dalies Frantz; and Espana by Chabrier. They play as one, with fine artistry, and the applause was general and prolonged.

The Composers' Evening at the Valada Club presented the following program: Spanish Serenade and Bolero (violin solo), composed and played by Louis Hintze; songs, Two Lovers, The Little Gold Clock, composed by Lillian Adams and sung by Clara Dorster, soprano; The Open Door, by L. Hintze, sung by Clara Dorster, verses read by Margaret Campbell; songs, The New Born Day, Frueling, and In Dreamland with You, by L. Hintze, sung by Clara Dorster; violin solos, composed by George Liebling, who accompanied Louis Hintze, violinist, and two songs, Indian Serenade and Du, by George Liebling, who accompanied Clara Dorster, soprano.

Mr. and Mrs. Graham Putnam entertained for Max Swartout, the recently elected state president of the California Music Teachers' Association, in the McDowell studios.

Sherman Hill, musical authority, has given the second and third of his series of lectures on the History and Art of Song, in the Friday morning club lecture room. These are increasingly interesting and drawing larger crowds.

Mme. Lizetta Kalova, famous Russian violinist, has located in Hollywood and will teach at the Hollywood Conservatory.

Pietro Cimini's chorus has achieved a great success in Rio Rita and in Street Girl.

B. L. H.

### Anton Maaskoff Sails for America

Word has been received by radiogram that the violinist, Anton Maaskoff has sailed for

New York to attend the first night performance of the play, *Jew Suss*, in which Mr. Maaskoff's father, the celebrated actor, Maurice Moscovitch, takes the leading part. To accomplish this Mr. Maaskoff cancelled several December and January dates; he will return to Europe on February 1 in time for three important Vienna appearances, including an engagement with the *Musikfreunde* when he will play the Tschaikowsky concerto.

### Potsdam Choral Union Heard

The Potsdam, N. Y., Choral Union is a community chorus composed of about one-half residents of that city, who are members of local church choirs or local singers, and the other half members of the Crane Department of Music, the Special Music Course at the State Normal School and members of the faculty of the Normal School and Clarkson College of Technology.

The Choral Union was organized in March, 1926. On June 10 of that year the chorus presented Gade's *Crusaders*, with Charles Hedley, of the Eastman School of Music, as tenor soloist, the other two solo parts being taken by Marion Pert White, contralto, and Howard Smith, baritone. Helen M. Hosmer, director, with Olwen M. Jones, accompanist, trained this chorus, and, in fact, Miss Hosmer has been the only director the club has had, as the chorus has been developed around her.

The chorus has sung at the Christmas exercises of the State Normal School each year of 1926, 1927 and 1928. The chorus presented Elijah on November 5 of this year, with Josephine Martino, soprano, and Joseph Kayser, baritone, both of New York, as principal soloists. Dr. C. O. Lehman, tenor, of Geneseo State Normal School, sang the tenor role and Marion Pert White, the contralto. Edward Young, organist for the State Normal School, was at the organ, and Olwen M. Jones, of the Crane Institute faculty, played the piano accompaniments.

According to one of the audience, the choral gave this impression: "Beautiful voicing and balance was due to Miss Hosmer's knowledge of tone production, she being a trained soprano and the possessor of a beautiful voice. The diction was of unusual clarity and precision. The use of the sibilant S was delicate but left no doubt as to consonant's value to a clear understanding of the text. The rising crescendo of the cries of the Priests of Baal was given with dramatic intensity and musical balance. The chorus thrilled the audience. Beautiful vocally and musically were the trios Lift Thine Eyes and Holy, Holy, Holy, is God the Lord. On the whole the choral would make a worthy rival of any Metropolitan community chorus."

Miss Hosmer is also the conductor of the Phoenix Club (women's voices) of Potsdam, which carried off the \$500 prize given by the New York State Federation of Music Clubs at the Hotel Astor.

### First American Performance of Three Ellen Coleman Compositions

At a recent Boston recital by Dai Buell, three compositions of Ellen Coleman were played for the first time in America. They were Rhapsody, The Three Kings (from Poem and Pictures), and Prélude Tragique. A program note gives the following information about this composer:

"Although Ellen Coleman is an English woman, wide travel has crystallized the many facets of her artistic personality so that her cosmopolitan voice may not be labeled 'English.' The two manuscripts, Rhapsody and Prélude Tragique, were successfully featured on one of Dai Buell's London programs in June, and Ellen Coleman's piano forte compositions have also been included on programs of Iturbi, Smeterlin, and others. Bachaus also thinks highly of her and, in a quiet way, her name is being heard in circles which look beyond the glare of celebrity lights for worthwhile endeavor. For instance, one of her Masses is being produced at Westminster Cathedral by the same choirmaster who made so much of the Vaughan Williams Mass, and a whole program of her compositions was given last year in Paris at the special invitation of Henri Prunieres under the auspices of La Revue Musicale. Her success prompted that great musician to repeat the invitation this season, and her recently completed Quartet will have its first performance at that time. The Three Kings is taken from a suite called Poems and Pictures, published by Arthur P. Schmidt. Simple majesty distinguishes it."

### Bishop Pupil Recording

Czeslaw Cielak, fourteen-year-old pianist, and pupil of Frank Bishop of Detroit, was in New York on December 10 in order to make records for the Duo-Art. This young pianist has won critical favor in many public appearances, his most recent success being a recital before the Chamber Music Society in Detroit.

## The Brahms Chorus of Philadelphia

N. LINDSAY NORDEN, Conductor

(Fourth Season)

### "MISSA SOLEMNIS"

BEETHOVEN

(First time in Philadelphia)

CHORUS OF ONE HUNDRED VOICES  
FORTY MEMBERS PHILADELPHIA ORCHESTRA



Kubey-Rembrandt photo  
N. LINDSAY NORDEN

"The Brahms Chorus of Philadelphia last evening added another laurel wreath to its group when it presented for the first time in Philadelphia, as far as can be ascertained, Beethoven's 'Missa Solemnis,' with soloists, chorus and orchestra, all under the direction of N. Lindsay Norden. . . . The performance was given in the Church of the Holy Communion, an edifice with remarkably sensitive acoustics, so that the choral and solo voices sounded clearly, with the exception of a few places, through the heavy instrumentation which the composer has employed. . . . The difficulty of hearing four solo voices against a choir of some one hundred voices and an orchestra of nearly fifty men can be readily imagined, but Mr. Norden managed it so that the unusual effect, and one not always entirely convincing, was generally very clear. The

rendition of this great work was exceptionally fine. Mr. Norden had his choral forces in splendid shape and the chorus work was the feature of the evening, both because of its excellent technical performances, balance and tone quality, and also because Beethoven meant the 'Mass' as a choral work preeminently and wrote the most important part for it. . . . This 'heavenly inspiration' (The Benedictus), as it has been well termed, is the gem of the composition, and was given a most impressive interpretation."

—*Public Ledger*, December 5th, 1929.

"The choir sang with enthusiasm and warmth of tone, and was equal to the difficult demands made upon it, the soprano being particularly excellent. . . . The performance served to exemplify the impressive proportion of the deeply religious work. Great depth of feeling was shown in the singing of the 'Kyrie' and the 'Sanctus,' and the 'Benedictus' was of noble and lofty spiritual beauty. Beethoven had a penchant for keeping choruses on the tip-toe of their tone, but the effects achieved justified the rigorous exertion imposed. The 'Missa Solemnis' is marked by a quality of climax which places it among the world's religious musical masterpieces."

—*Philadelphia Inquirer*, December 5th, 1929.

"The large audience that filled the Church of the Holy Communion sat in silence more eloquent than any applause. . . . The Chorus followed the baton with excellent precision, achieving a highly contrasting effect with the added natural echo of the church that sometimes was in the way of clear tone. The high flight of the opening 'Kyrie' was given full significance, and the interweaving parts of the 'Gloria' and 'Credo' reached a tremendous climax. Most beautiful was the soft, pulsing 'Miserere' and pianissimo measures of the 'Sanctus' and 'Agnus Dei,' all parts attaining a balanced, even tone of the clearest quality."

—*Evening Bulletin*, December 5th, 1929.

"Under the direction of N. Lindsay Norden this organization has steadily grown in importance and power, and this ambitious undertaking, one of the most difficult in the whole library of choral work, more than proved their merit and skill. The Beethoven work lost none of its pristine beauty or profoundness in last night's performance, and was received with an appreciation that put to shame the indifference of its early presentation."

—*Philadelphia Record*, December 5th, 1929.

## Seattle Orchestra Ends First Half of Season

Sibelius' First Symphony Is Beautifully Done, Winning New Praise for Conductor Krueger and His Men.

SEATTLE, WASH.—The fifth regular concert of the Metropolitan Series of the Seattle Symphony Orchestra was the concluding performance of the first half of the Seattle Symphony season. The Sibelius First Symphony, that stimulating and intensely fascinating work from Finland's greatest composer, was chosen by Mr. Krueger as the major number of the evening's program. This great work, as interpreted by Mr. Krueger, is throbbing with an emotional and spiritual depth at once overpowering in its scope. True, we expect the ruggedness of the North, and it is there, but there is also a tenderness and an undercurrent of sympathetic longing, coupled with deep national fervor. The first movement, with its sad, solemn clarinet theme, was a revelation in tonal coloring. The andante movement was likewise interpreted with minute attention to the subtleties of rhythmic nuance. The scherzo and the finale were more majestic in their content, yet never does Sibelius overdo an effect. He has not committed the fault of so many composers, in going on and on after he has given what he has to give. Often has it been commented that Mr. Krueger delights in giving these great works of the modern composers, seeming to convince his listeners always of the merits to be recognized in their works, trying to bring to these composers a bit of the credit which is due them, and which is so seldom acknowledged.

In memoriam to James D. Hoge, former president of the Symphony Orchestra, whose death came recently, the lovely Nocturne from Mendelssohn's Midsummer Night's Dream was given as the opening number of the concert. How appropriate it was, too, and how beautifully it created a receptive and appreciative atmosphere for the symphony which followed. The Debussy Iberia Suite, for orchestra, followed. Here again was an achievement in conducting on Mr. Krueger's part, for there were none of the effects, rhythmic or dynamic, which Mr. Krueger did not bring out.

Concluding the program was the Prelude and Love-Death from Wagner's Tristan and Isolde. This ever satisfying work is a constant source of joy to hear, and Mr. Krueger always interprets it magnificently. The entire concert was one of high achievement and should have been a source of joy to the conductor as it was to his audience.

J. H.

## Iturbe Ortiz Enjoying Busy Season

Iturbe Ortiz, pianist, composer, accompanist and teacher now located in New York, is a native of Morelia, the capital of the Michoacan State of Mexico. Mr. Ortiz began the study of the piano at the age of six. Several years later he went to Mexico City to study at the Mexican Conservatory, where he was placed under the guidance of



ITURBE ORTIZ

Manuel M. Ponce for piano and Julian Carrillo for composition.

Mr. Ortiz has now won recognition both as instrumentalist and composer. He has written many effective compositions, including a ballad, *Lonely Gardens Without Love*; a waltz, *Passion Divine*, and *Rhapsodia Mexicana*. He also is well known as a radio artist, having been heard frequently over WABC on the Mexican Good-Will Hour on the Curtiss Flying Service Hour, as a result of which he has received numerous letters of praise and congratulation.

Mr. Ortiz has appeared as accompanist for Carola Goya and De Vega in their dance recitals. Following one of these recitals, the critic of the New York Herald-Tribune wrote as follows regarding Mr. Ortiz' part in the program: "Piano accompaniments and

several piano solos were played by Mr. Ortiz, who, even while unseen in the wings, announced early in the proceedings by a clarity of tone and a certain flamboyantly rhythmic quality to his playing that here was an assisting artist of unusual calibre. His solos brought one of the loudest bursts of approval heard throughout an evening of extremely warm applause."

Prior to coming to New York three years ago, Mr. Ortiz had a most successful concert tour of Spain. For the past two years his activities in the metropolis have included much teaching, his classes being attended by both beginners and advanced pupils.

## Philadelphia Civic Opera Giving the "Ring"

PHILADELPHIA, PA.—The Civic Opera Company of Philadelphia is presenting the entire Wagner Ring this season. After the successful Rheingold performance of several weeks ago, the Walküre was presented on Dec. 12 in the Academy of Music, with an equal degree of success.

Florence Austral was magnificent as Brünnhilde, drawing spontaneous applause with her sensational Valkyrie Call. Both in voice and action she was superb throughout.

Georges Baklanoff fitted the part of Wotan beautifully as to voice and manner. The famous Farewell of the last act was delivered with wonderful depth and pathos.

Helen Stanley was a delightful Sieglinde, most personable in appearance and singing with beauty of tone.

Paul Althouse as Siegmund, lived up to his past record of both singing and acting a role with fine voice and good interpretation. His singing of the Spring Song in the first act drew special applause.

Sigurd Nilsson as Hunding was splendid. The clearness of his diction was outstanding. Fernanda Doria again took the role of Fricka, carrying out the characteristics of this peppery part most satisfactorily.

The Valkyries were unusually fine, as impersonated by Olive Marshall, Veronica Sweigart, Maybelle Marston, Elizabeth Wyncoop, Marie Buddy, Edith Marie Townsend, Helen Betz, and Esther Binker.

Alexander Smallens did fine conducting as usual, carrying the orchestra through the many difficulties of a Wagnerian score, with a splendid degree of balance in regard to the voices.

The stage management was under the able direction of Karl Schroeder. M. M. C.

## The Messiah Given at Ann Arbor

In many of the larger cities of this country and most of the music centers in England and on the Continent, no Christmas season would be considered complete without a performance of that portion of the Messiah, by Handel, which tells the story of the nativity. For almost two hundred years this great choral work has been sung so frequently at this season as to become almost a tradition.

On Sunday afternoon, December 15, in Hill Auditorium of the University School of Music, Ann Arbor, Mich., music lovers of Ann Arbor and the vicinity were given the opportunity to hear a performance of the Christmas portion of this much-loved and rightfully admired work. On this occasion the students of the School of Music presented the first division and the Hallelujah Chorus from the Messiah. The chorus for the occasion was drawn from members of the choral literature class and from the University Choral Union.

The School of Music Symphony Orchestra, under the direction of David E. Mattern, played the accompaniment for the choruses and soloists, while the following artists sang the several recitations and solos: Marjorie McClung, of Grand Rapids, Mich.; Carolyn Slepicka, of Traverse City, Mich., and Ruth McCormick, of Uniontown, Pa., sopranos; Florence Boyceff, of Toledo, Ohio, and Gertrude Hicks, of Laurium, Mich., contraltos; Frank Ryan, Ann Arbor, tenor, and John M. White, of Toledo, bass. A large number of students participated in this event, but the only members of the faculty to be associated with this performance were Palmer Christian, who played the Frieze Memorial Organ, and Earl Moore, who conducted the performance.

## Jascha Fastovsky Activities

Jascha Fastovsky, violinist and teacher, with studios in Jamaica, N. Y., presented his pupils in concert at the Jamaica Jewish Center on November 13 before a large audience that was very enthusiastic in its reception of the interesting program offered. In addition to the solo selections, the Fastovsky String Orchestra, composed entirely of pupils of the Fastovsky studios, presented several numbers in delightful fashion.

On December 18, again at the Jamaica Jewish Center, Mr. Fastovsky will present in a private recital Edward Frankel, young violinist, who has been declared to be a prodigy. This young man's talents has created considerable comment and it will be interesting to watch his career, which many predict will be a most fruitful one.

# FLORA WOODMAN

*The British Soprano*

## RECEIVES PRAISE

### From Public and Press on First American Concert Tour



#### NEW YORK

##### "English Soprano Receives Welcome as She Begins Tour Here"

"With bright personal charm and animation, Miss Woodman displayed a voice of brilliant tones used with taste."—*New York Times*, Nov. 15, 1929.

"Displayed a voice of unusual fluency . . . Showed interpretative skill, gave a sensitive artistically shaded performance."—*Herald Tribune*, Nov. 15, 1929.

"Miss Woodman exhibited a high order of intelligence in delivery and interpretation, setting forth the texts and the music with taste and finish . . . Enunciates delightfully and has an attractive stage presence."—*American*, Nov. 15, 1929.

"Displayed a flexible and pleasing voice."—*Evening Post*, Nov. 15, 1929.

"Proved to be a singer with a voice of genuine beauty, well equalized and delivered with suavity and restful freedom."—*Sun*, Nov. 15, 1929.

"Miss Woodman combines a rare personal charm and a lyric voice in itself of lovely and individual quality."—*Evening Telegram*, Nov. 15, 1929.

#### BOSTON

"Miss Woodman's charming stage presence, her appearance of being interested in her task, her experienced manner, her marked musical aptitude and bright responsiveness to rhythm were of material assistance in creating a favorable impression."—*Evening Transcript*, Nov. 28, 1929.

"Her diction is excellent, her tones always clear, two requisites for the successful presentation of the deceptively simple folk song."—*Boston Christian Science Monitor*, Nov. 28, 1929.

"Miss Woodman can emit tones of thrilling beauty, tones rich, warm, at times of an exquisite clarity."—*Herald*, Nov. 28, 1929.

"She sang expressively and musically . . . Above all, the soprano is gifted with a voice of beautiful quality, capable of tones that were thrilling. This voice is lyric, with dramatic notes in it."—*Evening American*, Nov. 28, 1929.

"Flora Woodman pleased with the unusual volume and quality of her voice . . . It is seldom that so fine a soprano voice is to be heard in our concert halls . . . It has, in unusually full measure, warmth and purity of the lyric soprano. Of such a voice a singer might easily make a musical instrument comparable to a Stradivarius violin."—*Globe*, Nov. 28, 1929.

#### CINCINNATI

"Her voice is of a coloratura type and has an unusual flexibility. She possesses outstanding traits of musicianship, instincts and manner of presentation."—*Cincinnati Enquirer*, Dec. 6, 1929.

"Gifted with a light and very flexible voice, admirably schooled, Miss Woodman sang in beautiful style . . . She was extremely well received, singing several encores."—*Post*, Dec. 6, 1929.

"The Orpheus Club is to be congratulated on having secured as its first soloist a singer who so instantly won the favor of the associate members who heard her last night."—*Commercial*, Dec. 6, 1929.

#### ST. LOUIS

##### "Flora Woodman in Orchestral Debut Wins Her Audience."

"Flora Woodman, who is an artist with a rare voice and an unusual gift for certain types of song, was soloist with the St. Louis Symphony Orchestra. She won a warm welcome from the audience . . . She sang with a voice remarkable for its warmth, its color and its quality. Her trills and roulades came with ease. Her voice has a curious contralto quality, a velvety sort of sheen. Her high and low pianissimi were delightful. The whole range is even and lovely."—*St. Louis Daily Globe-Democrat*, Dec. 2, 1929.

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well known conductor, violinist and  
vocal teacher, who is visiting New York  
and other Eastern cities which were the  
scenes of his past activities. Mr. Cam-  
panari now resides in California.

#### Detroit Symphony in Toronto

On December 2, the Detroit Symphony Orchestra, Victor Kolar conducting, gave a special children's concert in Massey Hall, Toronto, Canada. The auditorium was crowded with 2,500 happy children, keenly attentive to the music. The concert was arranged by Miss E. Tedd, music supervisor of public schools in Toronto, with a view to perhaps establishing children's performances in connection with the Toronto Symphony Orchestra, and this concert undoubtedly will do much toward that end. Edith Rhets explained each number on the program, and, in fact, a few weeks before the concert she visited Toronto, giving a series of six talks to groups of school children on music appreciation and on the program of the Detroit Symphony.

#### Radio Victor Broadcast

Hulda Lashanska, soprano, and Harold Bauer, pianist, were the featured artists on the Radio Victor Hour over WEAF on the evening of December 12. In addition to the solo numbers, selections were played by the New Victor Salon Orchestra, under the direction of Nathaniel Shilkret, and by the Shilkret String Quartet.

## Campanari Pupil Makes Impressive Debut

Eva d'Auro Heard in San Francisco and Wins Esteem of Audience With Artistic Singing of Difficult Program  
—Young Singer Highly Praised by Critics

Eva d'Auro would seem to have every thing in her favor—attractive stage presence, interesting personality, an excellent vocal training and musicianship. At her San Francisco debut she won the esteem of an audience that filled the spacious auditorium of the Fairmont Hotel to overflowing, and her teacher, Leandro Campanari, had every reason to be proud of her. She sang a long and difficult program, including two classic arias—the Batti, Batti, of Mozart, from *Don Giovanni* and Beethoven's *Ah! Perfido*—and such taxing songs as Schubert's *Young Nun*, Bachelet's *Chere Nuit*, and the Richard Strauss *Serenade*.

From the San Francisco press one gains an idea of Miss d'Auro's achievement. One paper said that she looked "like a young Diana"; another, that she "presented an artistic appearance in her severe white gown, with her pale moonlight hair plainly banded about a classic head"; still another paper thought that the young singer "made immediately a deep impression because of her striking personality." Other comments read: "Her voice is naturally beautiful and is used with discrimination and effective phrasing." . . . "The young singer made a distinctly favorable impression." . . . "She gave evidence of dramatic ability as well as vocal equipment." . . . "Her voice has quality and she uses it with a control which indicates training and musicianship." . . . "The voice is especially lovely in the upper ranges, the tone having color and warmth." . . . "Her program was an exceptionally difficult one and would have taxed the resources of far more experienced and matured singers than the young artist, but it was evident that her impression upon her hearers was decidedly favorable."

#### Teresita Cochran Heard as Soloist

Teresita Cochran, pianist, appeared as guest artist before the Cecilian Club of



**EVA D'AURO,**  
a vocal pupil of Leandro Campanari, who created a real sensation at her debut recital in San Francisco. Miss d'Auro is now in New York and has received some flattering offers for the coming season.

Freehold, N. J., at its annual president's day concert on November 7. Miss Cochran presented a program composed of numbers by Brahms, Bach-Pirani, Gluck-Brahms, Bach-Saint Saëns, Schubert, Cyril Scott, Albeniz, Borodin and Sjogren. She displayed sound technic and complete understanding of the difficult program offered. The capacity audience was enthusiastic.

#### Philadelphia Grand Opera Company Gives Double Bill

PHILADELPHIA, PA.—The Philadelphia Grand Opera Company presented the familiar double bill of *Cavalleria Rusticana* and *Pagliacci* on December 9, in the Academy of Music, before a capacity audience. Strong casts had been selected for each and rarely has greater enthusiasm on the part of the audience been heard.

In *Cavalleria*, Bianca Saroya, as Santuzza, invested the role with a new dramatic intensity. Miss Saroya has long been a favorite in opera here, but has not been heard recently, due to her European tour. Her voice is always beautiful and her acting superb. Several times the applause burst forth spontaneously in the midst of a part.

Josef Wolinski was a fine second to Miss Saroya. His acting was also excellent and his singing of the Serenade before the curtain rose, was especially fine, also the later arias and duets. An accidental break on two high notes, was skillfully overcome and showed fine mastery, but evidently worried this fine tenor to such an extent that he refused to take the final curtain calls, until by continued applause the audience insisted, giving him a rare ovation when he finally appeared.

Rose Bampton as Mamma Lucia, Genia Wilkomirska as Lola, and Giuseppe Martino-Rossi as Alfio, also did fine work, both vocally and dramatically.

A special feature of this performance was the orchestra, composed of 70 musicians selected from the membership of The Curtis Institute of Music Orchestra. They played extremely well and Mr. Mlynarski conducted with skill, although many times his orchestra completely drowned the singers.

In *Pagliacci* the honors went unquestionably to John Charles Thomas, who took the clown role of Tonio. His singing of the Prologue was magnificent, and was followed by wave upon wave of applause, shouts of "Bravo" and "Bis," until the conductor cut it short by continuing with the score. His singing throughout was, of course, equally good and his acting outstanding, even to the perfect "cart-wheels" which he turned, in the second act.

Nanette Guilford, who appeared by courtesy of the Metropolitan Opera Company, made a charmingly coquettish Nedda, singing beautifully thorough the entire opera, with

the usual ovation for the Bird Song. Her acting, particularly in the last act, was splendid.

Alexandre Kourganoff, Russian tenor, made his American debut as Canio. He has a strong voice and great dramatic ability, both of which were well displayed.

Albert Mahler was an excellent Beppe, singing the Serenade of the last act splendidly. Conrad Thibaut, as Silvio, was also fine, his duet with Nedda being beautifully done. Mr. Mlynarski conducted.

The scenery and stage settings were new and especially attractive, with Wilhelm von Wymetal, Jr., in charge. M. M. C.

#### The Myers Entertain at Musicae-Tea

Mr. and Mrs. Philip A. Myers entertained at a musical and tea at the Hotel Plaza in New York on November 30, following the christening of their daughter, Phyllis Arlene. Mrs. Myers is the former Josephine Forsyth, well-known as singer and composer.

Queena Mario sang a delightful group of numbers, including the Lord's Prayer, in which she was accompanied by the composer, Miss Forsyth, who wrote this song for her own wedding. For her other numbers, Miss Mario was assisted at the piano by Ralph Leopold, who also added several interesting piano solos.

The guests included Dr. and Mrs. Worth M. Tippet, Caroline Beebe, Maestro Seism-Doda, Marianne Vota, Zella Ward Walker, Anna Hamlin, Mrs. George Hamlin, Mrs. A. S. Altemus, Mary Altemus, Raphael Diaz, Mrs. Owen Kildare, Mr. and Mrs. Elliot Christmas, Mrs. Burns Mantle, Mrs. Earl Hardinge, Mr. and Mrs. Albert Houser, Beatrice MacHugh, Charlotte Lund, Mr. and Mrs. Paul Langdon, Mrs. F. Barrows, Mrs. L. A. Robinson, Frank Lambrecht, Louise Gardner Harding, Laura Prisk, Mrs. John Holland, Jane Myers, and others well-known in the musical and literary world.



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CARNEGIE HALL  
JANUARY 13th

Occasionally an American artist stirs continental enthusiasm but not many American pianists have excited a Berlin public to the point of eagerly supporting three recitals, as Frank Sheridan did recently.

### B E R L I N

*"In Frank Sheridan we have surely met a most unusual pianistic figure."* (Signale, Oct. 30, 1929.)

*"Frank Sheridan towers high above the long list of newcomers at the piano."* (Volkszeitung, Nov. 5, 1929.)

*"Frank Sheridan must be acclaimed a most individual and highly gifted musician who has much to say."* (Musikzeitung, Oct. 11, 1929.)

### D R E S D E N

*"Mr. Sheridan played the Liszt concerto with flashing brilliancy and superb tone."* (Sachsische Kurier, Oct. 27, 1929.)★

*"Mr. Sheridan proved himself to be a very important pianist."* (Sachsische Zeitung, Oct. 29, 1929.)★

### V I E N N A

*"Frank Sheridan disclosed superb technical powers and fine musical understanding."* (Gewerbzeitung, Nov. 2, 1929.)★

*"Mr. Sheridan's recital confirmed the high opinion expressed after his first concert."* (Die Stunde, Nov. 9, 1929.)

### M I L A N

*"A fine artistic temperament was disclosed by Frank Sheridan. He distinguished himself especially in Bach, Tartini, Beethoven, Schumann and Chopin."* (Ambrosiana, Oct. 14, 1929.)

### B O L O G N A

*"Mr. Sheridan's concert made a brilliant opening to the series. Here we have an artist of the finest order with a touch of great brilliancy and a noble interpretative dignity."* (Il Resto del Carlino, Oct. 14, 1929.)

### V E N I C E

*"Mr. Sheridan showed himself to be a pianist of real value. His program left nothing to be desired."* (Il Gazzettino, Nov. 14, 1929.)

### L O N D O N

*"His rendering of Bach's C minor Fantasia was sensitive and poetic and full justice was done to the glowing and ardent Etudes Symphoniques. The performance of Beethoven's Sonata, Op. 109, was enjoyable from first to last through the perfect finish and elegant style he brought to bear upon it."* (Telegraph, Oct. 31, 1929.)

Management: RICHARD COBLEY 10 E. 43rd Street, New York  
Mr. Sheridan uses the Mason & Hamlin Piano

# NEW YORK CONCERTS

**DECEMBER 9**

**Harrison Christian**

Harrison Christian, baritone, was heard in his New York debut recital at Carnegie Hall. He drew a very friendly and distinguished audience which obviously enjoyed his singing. The listeners often greeted the singer with genuine, spontaneous applause and he was brought back to the platform many times to acknowledge the cordiality.

Mr. Christian's program was a serious one, beginning with two Handel arias and the ever delightful My Lovely Celia. In this combination he gave immediate evidence of having a resonant voice, and an enviable breath control; he accomplished the floritura work of the first number, Si Tra i Ceppi, with smoothness and a well defined scale, and in the Munro number disclosed an exceptional ability for lyricism.

This very lyricism was the quality which made his Schubert very enjoyable, furthermore his diction is distinct and clear and served him well to bring out the subtle meanings of the composer. Mr. Christian's legato is also to be admired.

Followed Italian songs which listed numbers by Sinigaglia, Bossi, Respighi and the aria, Brindisi, from Amleto. His last group opened with the lovely Deems Taylor May Day Carol, which was sung with restraint and a certain lilting swing. Of this group the songs which were most enjoyed were several Negro spirituals; the writer does not hesitate to say that rarely, if ever, have spirituals been better delivered. Mr. Christian is a southerner and has had ample opportunity to study the Negro and his songs, with the result that he sings them with that Negro quality which is a combination of wail, croon, naivete and at the same time savagery, so rarely attained by the white man. He was enthusiastically applauded after these numbers and it was quite evident that the listeners would have enjoyed more. Mr. Christian has a faculty for gripping his audience through his emotional intensity and at no time was this fact better exemplified than in these songs.

**DECEMBER 10**

**American Orchestral Society**

Leon Barzin was presented as conductor of the American Orchestral Society at Carnegie Hall on Tuesday and proved to be a young

man of skill as well as temperament. The program had upon it a Handel overture, Loeffler's Memories of Childhood, Liszt's E flat piano concerto, Debussy's Nocturnes and Berlioz' Roman Carnival. Plenty of spicy music and plenty of spice put it into for the occasion. A very enjoyable concert, attended by a large and enthusiastic audience.

Guy Maier played the concerto, giving of the sometimes banal, sometimes magnificent music, a brilliant performance, with fine sonority, speed and precision, and warmth of interpretation. The piano was brought well out above the heavy orchestra part, and the Lisztian passages were as scintillating as Liszt would have had them. Mr. Maier was heartily received, as was also Mr. Barzin.

**Marcel Grandjany**

The French master of the harp, Marcel Grandjany, returned to Town Hall in the evening for his annual New York recital, and again displayed those eminent qualities that place him among the foremost of the world's harpists. Mr. Grandjany's commanding technique and sonorous tone were exploited in a program that contained much of musical interest. Many of the numbers were admirably arranged by the recitalist for his instrument. There was a fantasy by Cesare Galeotti; Legende by Henriette Renié, and compositions by early composers, Sammartini, Loeillet, Couperin and Rameau, as well as excerpts from Bach's Partitas in G and C minor. The recital closed with Ada Zeller's Night Reflections on the Water and Mr. Grandjany's Children at Play, which were followed by encores. An audience of good size enjoyed Mr. Grandjany's polished art.

**Detroit Orchestra**

New York enjoys the rare visits of the Detroit Orchestra for the organization and its admirable conductor, Ossip Gabrilowitsch, have entrenched themselves strongly in the affections of the concert goers of this city. In spite of the rich and constant orchestral activity here, Gabrilowitsch and his Detroiters won their clientele through vitality of performance, splendid musicianship, and tonal and technical achievements of an unusually high order.

The playing of the visitors last week at Carnegie Hall was of their best in quality and effect. The program opened with the Steinberg arrangement of the C. P. E. Bach Concerto in D major for small orchestra.

It was performed with striking clarity and flexibility of line. Gabrilowitsch gave the work its proper air of antiquity and yet he refrained from the unemotional dryness which some conductors look upon as the proper "classical" atmosphere. The talented son of Bach was a less formal composer than his father and strove for ways of easier popularity. This Concerto is music light in spirit and very adeptly made.

Brahms' fourth symphony found a deeply intuitive and well versed interpreter in Gabrilowitsch. He followed faithfully the contrasting moods of the composer and superimposed no "reading" upon the Brahms pages, which are eloquent enough in themselves when presented as written and indicated in the score. That the work delivered its finest message in such utterance, was proved by the spontaneous and warm applause which followed the hearing.

In the last number of the concert, the audience had an uncommon treat, for Gabrilowitsch, relinquishing the baton to Victor Kolar, became the soloist of the occasion and played Mozart's Concerto for piano, in D minor.

And shall one, at this late day, go into description of Gabrilowitsch's art when he communes with his chosen instrument? It is not necessary to fortify the reader with "assurance made doubly sure." Suffice it to say that the pianist's serene and superb musicianship, his unfailing sense of style, and his graces of tone, touch, pedalling, and execution, were of surpassing excellence as usual. He entranced his listeners and they rewarded him with a long and rousing ovation.

**Elshuco Trio**

A novelty on the Elshuco Trio program of Tuesday evening was the Phantasy in D minor, op. 4, by Benjamin J. Dale, which was played by Conrad Held. This proved to be a pleasing melodic work and was effectively interpreted. The trio, now consisting of Karl Kraeuter, violin; Willem Willeke, 'cello; and Aurelio Giorni, piano, was assisted by Conrad Held, viola, in the Rubin Goldmark quartet for violin, viola, 'cello and piano. Schubert's trio in E flat major, op. 100, completed the program.

The playing throughout the evening was warmly emotional and offered a wealth of tonal variety and vivid dynamic shading. All the players showed sensitive feeling for the meaning and intent of the music, and appeared to be in entire sympathy in matters of interpretation. Balance was good, there was admirable precision, and, last, but certainly not least, the intonation was excellent.

There was a large audience which was evidently interested and received the players cordially. Mr. Goldmark was present, and rose to acknowledge the applause which followed the performance of his quartet.

**Gruppe Evening**

The small ballroom of the Hotel Plaza held an interested and responsive audience on Tuesday evening when An Evening of Intimate Music was offered by Camille Plasschaert, violinist; J. Barrett Maus, Canadian baritone; Hazel Gruppe, pianist, and Paulo Gruppe, cellist.

The program opened with the Schubert allegro moderato from the B flat major trio, which had an excellent reading. Each of the artists is a skilled soloist in his own right and the blending of their talents proved a happy one. The trio was given with good tonal balance and quality, the result being much appreciated by the audience.

Mme. Plasschaert revealed agility of bowing, commendable rhythm and a lovely, clear tone in numbers by Dvorak, Gaertner and Korsakoff, Kreisler arrangements, and the latter's own Tambourin Chinois. She was cordially received.

Hazel Gruppe, too, came in for a goodly share of the evening's honors. She is an excellently equipped pianist and her playing gave much to please. She is the possessor of ample technic and a fine, even tone. Her playing showed sound musicianship. Encores were in order.

Paulo Gruppe was heard in numbers by Locatelli, Bowers and Saint-Saëns. A cellist well known in this city, Mr. Gruppe lived up to the reputation he has made for himself. There was a fullness and beauty of tone, also a precision of rhythm that was commendable. His interpretations were such that the interest of the listener never waned. He was the recipient of rounds of applause. The trio closed the program with the Brahms' andante (A minor) and the Arensky scherzo in D major.

**DECEMBER 11**

**Harry Cumpson**

A pianist who begins with Brahms and ends with Debussy, as did Harry Cumpson at his Town Hall recital on Wednesday,

# Dr. G. de KOOS

*Concert Manager*

## TOURS ARRANGED IN ALL EUROPEAN COUNTRIES

9 Dodelstraat      The Hague, Holland

must have both imagination and versatility. As to which Mr. Cumpson did "best" on this occasion, that depends upon which one likes best—Brahms or Debussy. It is difficult for a critic to become excited about music which he does not like. Others may like it, but if personally he does not, it will leave him cold. In this case there were, evidently, in the audience, lovers of both composers, and the fine solidity, brilliant technical perspective, and musically understanding of the Brahms were as well liked as the humor, pathos, mystery, and sustained sonority of the Debussy. It was pleasurable playing and greatly enjoyed.

Franck's Prelude, Choral and Fugue, and Beethoven's Variations in C minor—especially the former—gave the pianist more scope for his talents, and here his largeness of feeling, the broad sweep of impulse in sustained phrases, and the magnificence of climax, were impressive in the extreme. Such interpretative ability stamps Mr. Cumpson as a player of worth, and he certainly should be heard here more frequently.

**The Russian Symphonic Choir**

The Russian Symphonic Choir, twenty-two men and women singers and soloists, under the direction of Basile Kibalchich, gave a delightful recital at the Barbizon in the evening. The singers appeared in native costume, and sang a program of sacred, classical and folk music. Mme. Z. Ivanova and Messrs. Mamontov, Apolonoff, Grigorieff and Slepuchkin were the soloists in several songs, and there also were numbers for male and female voices alone, as well as trio and quartet arrangements. The choir and the conductor won the applause and appreciation of the large audience, and justly so, for the program was presented with that dignity and authority and that artistic perception and feeling which have won for them a lofty place among choirs giving concerts a cappella music. The concert was broadcast over WOR.

**DECEMBER 12**

**Donna Ortensia**

The Empire Theater held a good sized, fashionable audience on Thursday afternoon, the occasion being a recital by Donna Ortensia, soprano, and Mario Braggiotti, pianist.

Mme. Ortensia had been heard here several times previously. She made a very favorable impression, with a voice of extremely agreeable quality, especially good in the lower and medium registers. Her diction is intelligible and a fluency in languages was noted, which made her singing the more enjoyable. The interpretations showed intelligence; especially in the Schubert-Brahms and some Rumanian Folk songs, did she give of her best. The audience was enthusiastic. Samuel Quincy was at the piano for Mme. Ortensia.

Mr. Braggiotti, although suffering from the results of an operation on his finger, was heard in two numbers by Debussy and de Falla.

**Philharmonic-Symphony Orchestra**

For the 2448th concert of the Philharmonic Symphony Orchestra Mr. Mengelberg programmed the first and ninth symphonies of Beethoven. Assisting were Jeanette Vreeland, Nevada Van der Veer, Richard Crooks and Fred Patton, to care for the solo vocal parts of the closing movement, and the Schola Cantorum.

It is not the first time in recent seasons that similar contrasts have been made between the early works of composers and their later and more highly developed results. Nor is it the first time that similar instruments have been utilized for the occasion. But despite past performances there was a distinct air of the best in what was rendered Thursday evening.

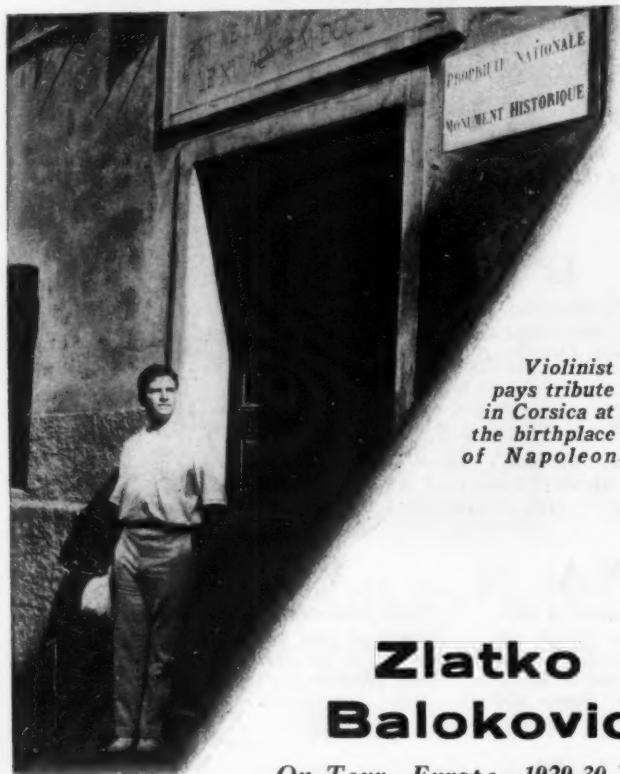
A wretched state of weather did not deter a large audience from attending and voicing approval of the excellence of the orchestra's delivery, the praiseworthy work of the chorus and the art and voices of the four soloists, all of whom are eminent oratorio singers.

The applause at the end of the "Ninth" did not subside before many minutes had elapsed.

**Benno Moiseiwitsch**

A recital by Benno Moiseiwitsch is always an event of uncommon importance, and the reappearance of this distinguished pianist in Town Hall last Thursday evening proved no exception to the rule. His program was

(Continued on page 20)



Violinist  
pays tribute  
in Corsica at  
the birthplace  
of Napoleon

## Zlatko Balokovic

On Tour—Europe—1929-30

"He plays with a splendid left hand, fluent but firm bowing and a pure beautiful tone."  
—Berlin Volkszeitung

"Zlatko Balokovic bewitches."—Neue Zeitung, Charlottenburg

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# VANNI-MARCOUX

IS SUPERB IN

## “DON QUICHEOTTE”

Karlton Hackett in *Chicago Evening Post*,  
December 5, 1929.

**“AN UNFORGETTABLE FIGURE.** The Don Quichotte of Vanni-Marcoux had a something of the essence of Cervantes' knight; the nobility of spirit, the simplicity and the dignity. He could not be put in the wrong place because his heart was pure.

“Strange fancies he had, as when he mistook the windmill for a mighty giant, the belike this came rather from imperfection of vision, spectacles not being of common use in his day, so it was the fashion to call him crackbrained.

“But the world of practical men had a better reason for calling him crackbrained than because of his tilting at windmills. For in his world he saw women only as beautiful and virtuous, while the men were all courteous and knightly, and thus in all simplicities of heart he treated them.

“Such an one fitted but ill into the company of men and women as they knew themselves, and so for mere self-protection they had to drive him forth. Yet old and broken, with his world threatening to fall to pieces before his very eyes, he marched forth, tottering in the flesh but with spirit unbent, as the victor.

“The triumph of his great soul, not so much over the uncleanness of her whom he had thought the incarnation of purity nor over the ribald laughter of the supposedly courteous, but over the heartbreak of his own disillusion, was superb. One must search far into the annals of the theater to find its match.

“It is many years since Vanni-Marcoux has played this part here, and in the interim we have seen no other but it had stuck in the memory. Anticipation was keen to note whether the power and beauty of it had been magnified in recollection to the distortion of the fact as so easily happens. But no. It was just as fine as we remembered even perhaps with a simplicity of spirit that struck a deeper note.

“Not a gesture, but had meaning, not an accent which did not reveal something essential. From his entrance with a flamboyant note of antique chivalry in an easy bourgeois age to the final picture of mortal weakness, not a moment in which he was not the Don. At the close of the third act the public gave him an ovation, the first one that the new opera house had witnessed. It was a deserved tribute to a great art.”

Maurice Rosenfeld in *Chicago Daily News*,  
December 5, 1929.

“In the first place, however, we must commend almost to a point of extravagance the French basso for his remarkable impersonation of this grotesque role for both as to figure and delineation he conveyed to us a vivid characterization of the Don. It is also a part in which he can bring to excellent account the many vocal qualities that he possesses, but we might well say that he never sang with such finish and so much lyric style as at this production.

“Here was an embodiment of the Knight of the Sorrowful Countenance, who stepped out of Cervantes' book.

“There were many curtain calls after each act and the applause was hearty and enthusiastic.”

Claudia Cassidy in *Chicago Journal of Commerce*,  
December 5, 1929.

“In many ways, I believe this is the finest thing Vanni-Marcoux has done for us and this conviction rests on complete admiration for a great actor. The characterization is unique, with an illusive beauty that quite outshines the grotesque garb and the high-flown diction. It is more in the mood of the lovely prayer with which the Don quells the bandits—dignified, mystic, powerful and gentle with the simplicity only the great might dare. It is capable of catching the heart with its poignancy when the old man, erect with straining expectancy, turns to a creaking skeleton when his phantom love mocks him. Vanni-Marcoux achieves a sense of collapse that is uncanny and a pathos that is as unforced as it is endearing. He is funny, this Don Quixote, with his unwilling joints—but most of all he is a great gentleman.”



Drawing by Henri Rudaus

Herman Devries in *Chicago Evening American*,  
December 5, 1929.

“But Marcoux alone might easily carry the burden of putting through the opera. His incarnation of the role made famous and immortally vivid by the genius of Cervantes, and realized so extraordinarily by this master of lyric art, is in all truth one of the monuments of our stage.

“Imaginative it is, but with the magnificent intelligence of the highly trained interpreter of character. It lives, breathes, speaks and appears in every detail a personalized Quichotte such as you and I and all of us have dreamed him since our childhood. The American public is not familiar with Massenet's work, but after its reception at the hands of our local operatic subscribers it will take permanent place in the repertoire as long as Marcoux can sing and act as he did yesterday, and until the generation has passed and way is made for new idols.

“It would be difficult to select for special mention any one scene, yet one must write of the striking effect of his entrance in the first act, his exquisite episodes with the brigands and Dulcinea, the endless variety and color of his tonal nuances, his magnetic command of stage technic and his hold upon an audience which hung upon his every uttered word and gesture.

“Nothing in this realization of the great and pathetic hidalgos is overdrawn. But you must see it to find your youthful dreams of his chivalry come true.”

Glenn Dillard Gunn in *Chicago Herald-Examiner*,  
December 5, 1929.

“There were words enough in last night's performance and those enunciated by Vanni-Marcoux and Cotreuil were perfectly clear and could be understood by all those present who speak French. There remained a half dozen or maybe more in last night's audience who could not boast this accomplishment, and for them the performance of the title role was a study in the expressive value of a voice that counterfeited age yet retained the quality of eloquence, of an art of pose and gesture that achieved all the essentials of characterization.

“It is no easy assignment to portray with sympathy the crackbrained and absurd Don Quichotte. The prelude to his entrance is as light and frothy as any musical comedy. He is, astride his horse—which should have been decked out with rusty armor to match the rider's—a grotesque figure. Stiff, angular, palsied, the awkward pose, the ludicrous gesture were sustained to the last sad tableau. Yet the audience sensed at once the pathos of this mad knight, the nobility of his ideals wherein his spirit dwelt and that was his last bequest to his devoted Sancho.”

Edward Moore in *Chicago Tribune*,  
December 5, 1929.

“A good many elements went to make it a good show, including Massenet's slender but tuneful and agreeable music, but the chief of them was Vanni-Marcoux. He is a good bit of a marvel in this character. He looks to be about seven feet tall, with a thinness in inverse ratio to his inches, and one can almost hear his joints creak when he moves. Completely a grotesque outwardly, he is the knight with the weak head and the heart of gold whom Cervantes wrote about.

“As Vanni-Marcoux presents the character, grotesque externals become the less important part. The heart of gold is really there and made evident in a fine, sincere, and touching manner. It is easy to raise a superior eyebrow over operatic acting—you could have done it over the chorus most of the time last night—but no one could have seen the air castles falling around the knight's head in the third act of this opera without a genuine pull at the emotions.”

“The Center of the Performance”

• • •

“Master of Lyric Art”

• • •

“An Unforgettable Figure—the  
Don of Vanni-Marcoux”

## AN INTERESTING CHAT WITH ALEXANDER LAMBERT

Reveals His Ideas About Schools and Private Teachers.

Alexander Lambert is one of the distinguished veteran pianists and pedagogues of New York. Although born in Poland, he came to this country in his youth and is intensely and unswervingly American. His activities comprise those of the public performer and teacher. For many years he taught only privately, but several seasons ago the Curtis Institute of Music succeeded in capturing his pedagogical cooperation, largely through the influence of his close friend, Josef Hofmann. Now Mr. Lambert has an excellent class at the Philadelphia school. The walls of his studio in New York are covered with autographed photographs, and pictures of nearly every great artist and many composers who have been heard during the past fifty years, including Brahms. The Lambert pupils number a great many successful players who have appeared in recitals and with orchestras. Mr. Lambert's Piano Method, published a long time ago, still remains one of the standard sellers in the pedagogical catalogue of Schirmer.

A representative of the MUSICAL COURIER called on Alexander Lambert one afternoon recently, and was graciously received by the distinguished pedagogue in the large and luxurious studios of his home at 225 West 86th Street. When Mr. Lambert was asked for an interview he graciously replied: "An interview? With pleasure but not about me.

"If you like I shall talk about the Curtis Institute of Music where I am teaching my second year. No one who has not visited this music school can have a conception of the vast and beneficent work that is being done there.

"Imagine a school at the head of which is Josef Hofmann—the incomparable—surrounded by a faculty among whom are some of the most famous pedagogues and artists known the world over. That students coming in contact with such an assembly of eminent musicians derive a benefit which is bound to bear fine results on their development and through them on the future of music in this country is self evident. The atmosphere of refinement and the friendly attitude of the teachers toward the students is most refreshing, and the joy on the faces of the students going to their different classes is the best proof how much they enjoy their work.

"The Curtis Institute is a school formed and endowed by a woman of ideals, Mrs. Edward Curtis Bok, and is a worthy monument to the high standard of music attained in this country in the past twenty-five years. Do you think a school like that hurts the

business of the private teachers? I do not—after all, the Curtis accepts a very limited number of exceptionally talented pupils.

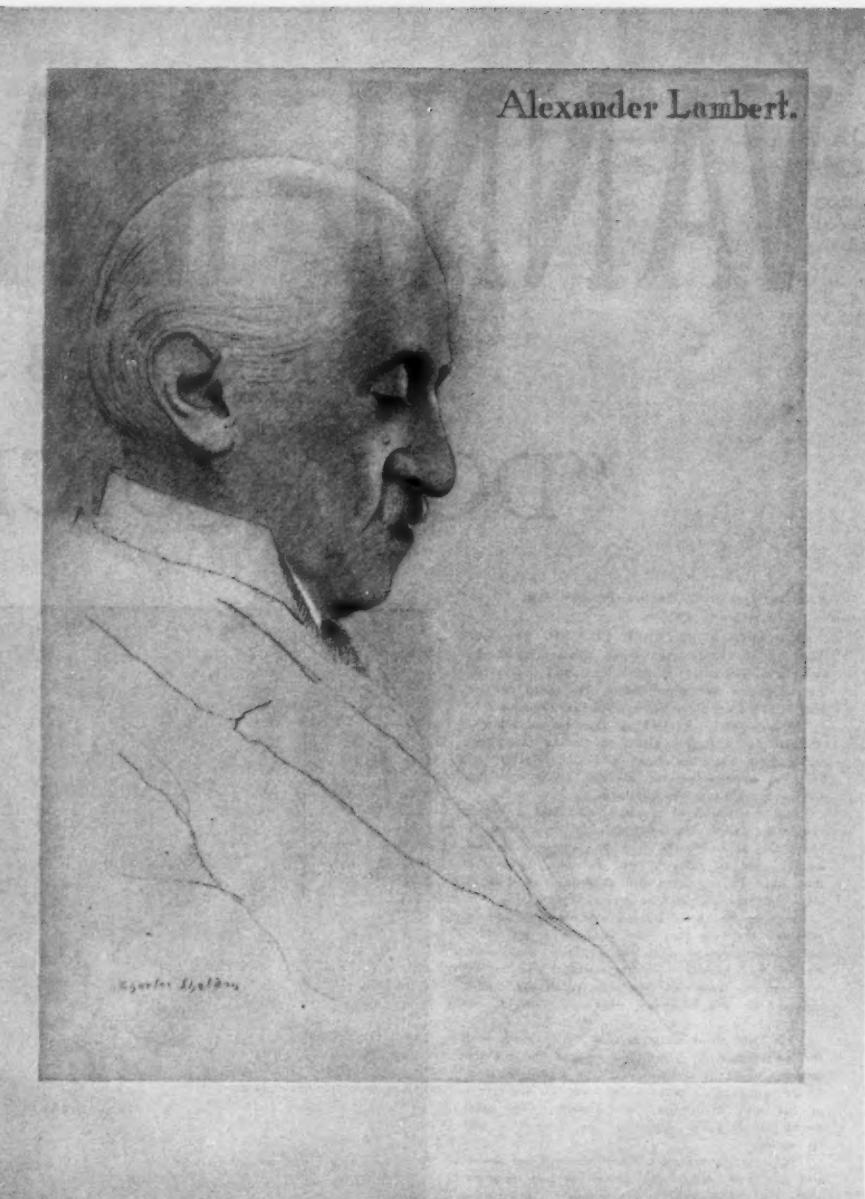
"There are thousands that study music, and every year new youngsters grow up. This new element must look for teachers, and as the different music schools can accommodate only a small percentage of applicants, the private teacher is bound to get the overflow. The good teacher who works for results is sure to have a following. Don't you think I am right?"

"You had a great many successful pupils, Mr. Lambert, some having played with the leading orchestras of this country. What are they doing?"

"Well, it is the old story of the survival of the fittest. Unfortunately, good playing is not everything necessary for an artistic career. Some lack health, others have not the physical strength, and others again lack the most essential quality—personality. While they are studying they more or less reproduce the teacher's ideas; once on their own initiative they fail as public performers.

"A few of my pupils, I am happy to say, are successful. Manna-Zucca, who played with so much success abroad and here, has in the past few years devoted herself entirely to composition, but the most successful among the younger pianists is Nadia Reisenberg, who appeared with several orchestral societies and in recitals in the past few years. She has played much with the Stringwood Ensemble, of which she is a member. During the latter part of the season she will give a recital at Town Hall. She is an exceptional musician, excep-

lent pianist, and deserves a place among the best." M.



Alexander Lambert.

### Lester Ensemble Gives "Delightful" Concert

During the week of December 1, the Lester Concert Ensemble gave five concerts. One of these was in Johnstown, Pa., under the auspices of the Treble Clef Club, Gordon B. Nevin in the local press declaring that it was one of the most delightful concerts ever given in that city.

The artists who participated in this concert were Josef Wissow, pianist; Jeno de Donath, violinist; David H. Miller, tenor, and Mary Miller Mount, accompanist, all of them well known artists of Philadelphia. Mr. Nevin found each of them a specialist in his own field. Of Mr. Wissow, he said that his technical equipment was colossal, but that he has more than technic, for his playing showed a deeply poetic nature and a fine sense of proportion, while Mr. de Donath, according to Mr. Nevin, has a splendid technical equipment and produces a lovely and well-varied tone, his double-stops being impeccable. "Mr. Miller possesses a very robust and appealing tenor voice," was the critic's opinion of this singer, and, said he, "last but not least was the thoroughly artistic accompaniments furnished by Mrs. Mount. Her support of the other artists was a constant delight throughout the evening. She produces a limpid tone from the piano and anticipates every mood of the soloists whom she supports."

The Lester Concert Ensemble will start the week of January 5 with a concert that evening at the Benjamin Franklin Hotel in Philadelphia. The program will be presented by Arvida Valdane, soprano; Josef Wissow, pianist; Jeno de Donath, violinist, and Mary Miller Mount, accompanist. The last three named artists will appear before the Haddon-Fortnightly at the Haddonfield, N. J., High School, on the evening of January 7, assisted by David H. Miller, tenor, and two days later they again will be heard in Philadelphia, at the Y. W. C. A., with the assistance this time of Elwood Weiser, baritone.

The complete personnel of the Lester Concert Ensemble consists of Messrs. Wissow, de Donath, and Miller, Mrs. Mount, and also Arvida Valdane, soprano; Marguerite Barr contralto, and Elwood Weiser, baritone.

## HENRI DEERING AMERICAN PIANIST

### AGAIN SCORES IN NEW YORK RECITAL CARNEGIE HALL, DECEMBER 2nd



*N. Y. Times, Dec. 3, 1929.*

It was a wide and exacting range, historically, technically and musically, and in a pianist of less gifts than those which Mr. Deering possessed would have been sure to betray more than one hiatus. The soloist last evening succeeded in catching the essence of each period in a manner satisfying both intellectually and emotionally.

*N. Y. Sun, Dec. 3, 1929.*

In the long and difficult Brahms variations his performance reached its best level, keen intelligence and fine piano tone being leading factors in a well balanced piece of musical workmanship.

*N. Y. Morning Telegraph, Dec. 4, 1929.*

Mr. Deering is a scholar. He is an undoubted authority on historical, poetical and harmonic matters. Restraint is the outstanding and commendable characteristic of his expression.

*Herald Tribune, Dec. 3, 1929.*

In the Brahms Variations and Fugue on a theme of Haendel, Mr. Deering's technical achievement was exceptionally fine. Some of the variations were exquisitely played, with finely chiseled detail and adjustment of touch.

**SOLOIST WITH SAN FRANCISCO SYMPHONY  
UNDER MOLINARI**

*Alexander Fried, San Francisco Chronicle, July 1, 1929.*

In impeccable combination with Molinari Deering achieved the priceless intimacy of chamber music again in the "Variations."

*San Francisco Chronicle, July 2, 1929.*

Deering again performed with extraordinary emotional sincerity and technical finish.

*Enquiries and communications to:  
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## Cologne

(Continued from page 6)

the spirit of Bruckner. All the beautiful shadings and fine points were revealed in the symphony. The choral work was not up to the standard. An artist unknown to Cologne, Myra Hess, appeared before a well filled auditorium, in a program of Cesar Franck, Bach, Brahms, Schumann, Medtner, Dohnanyi and Albeniz. Cologne now acclaimed her as the leading woman pianist of the world. Her virtuosity in Bach's English Suite in G minor was simply enormous. She fascinated her hearers with almost unbelievable technic in her rendition of Medtner's Wk. No. 20-Aus Zwei Märchen. She was forced to respond with several encores.

No revival nor special performance of note, excepting a very fine performance of Meistersinger at the Opera under the excellent direction of Fritz Zaun.

In concert Cologne was introduced to Frances Nash, and greeted her with a fair sized audience, which gained in enthusiasm as the program progressed. At the close of the program she was forced to respond with encores. Saint-Saens' Etude en forme du Valse was splendidly played as one of the encore numbers.

The third concert of the Concertgesellschaft at the Gurzenich, brought forth a new composition by Hermann Unger, entitled Konzert für grosses Orchester. The composition comprises three movements; Allegro appassionato, Adagio ma non troppo and Vivo (Theme and Variation). Unger, who lives in Cologne, is librarian and teacher of theory at the Rheinische Musikschule. A former pupil of Edgar Istel, Josef Haas, and Max Reger, he has composed an opera and numerous concert compositions. In his Konzert für grosses Orchester Unger has combined an association of the present idea of composition with further development of tonal construction without becoming too modernized. His motive is rather popular in character, or as expressed in German "Volkstümlich," at the same time not simple but built up on an indubitable and skillful knowledge of composition. The reception given this premiere was hearty. The composer was forced to bow his acknowledgment repeatedly.

The soloist of the evening was the violinist, Erica Morini, in Tschaikowsky's concerto. To hear this gifted artist as she played with almost volcanic temperament was indeed a great pleasure. Her technical certainty approached the uncanny and her tonal quality was captivating. Gustav Mahler's Fourth Symphony under Abendroth's caressing baton wrought out the utmost in sweetness and eloquence of this impressive composition. We have so many excellent sopranos in Germany, that it is difficult to explain why such an exceptionally fine concert had to end with the last movement marred by mediocre singing.

Pablo Cassals was presented at the third Meisterkonzert with tremendous success. A very interesting event was Winifred Christie's playing on the Bechstein-Moor double-piano. As this was the first presentation of this instrument in Cologne, great curiosity was awakened among the pianistic fraternity. Doubtless this new combination possesses great and immeasurable advantages, especially in the playing of Bach and other old masters. Miss Christie, who displayed exceptional virtuosity, was most successful in demonstrating this new invention, her interpretation of Bach's Prelude and Fugue in A Minor, Schumann's Carnival, Cesar Franck's Preludium, Choral and Fugue as

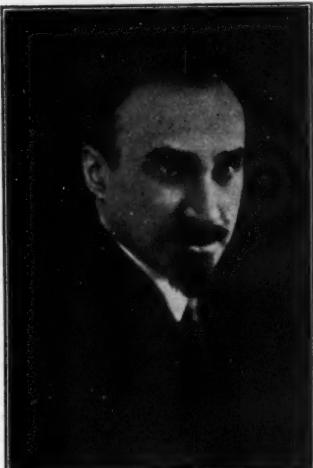
well as Bach's Chaconne aroused great enthusiasm among an audience comprised entirely of critics and musicians of renown.

F. H.

## Cuclin Writes Brilliant Violin Concerto

Dimitrie Cuclin, Roumanian violinist, teacher and composer, has been busy this season composing, writing, lecturing and teaching violin, harmony, counterpoint and composition. He has lived in New York since 1922, and has been heard frequently in concert, playing many of his own violin compositions. During the past summer he was especially successful in directing an interesting series of lectures on musical aesthetics.

Mr. Cuclin has to his credit numerous important musical works, including four operas, for which he also wrote the librettos. As the New Year approaches, one is reminded that on January 1, 1929, Mr. Cuclin presented a violin concerto to Mrs. Cuclin as a New Year's gift. This is a large and brilliant score, with requisite opportunities for display on the part of the solo violin and impressively sonorous accompaniment. The rhythms are strong throughout, and the music is attractively melodic. Mr. Cuclin has not given himself over to the school of modernistic dissonance, but the music is



DIMITRIE CUCLIN

harmonically rich and colorful. A number of passages in the orchestration are of striking beauty and effectiveness. Evidently Mr. Cuclin is not only a master of violin but has a complete command of the resources of the modern orchestra. The composer is a Commander of the Crown of Roumania.

## Carl D. Kinsey Loses His Auto

Carl D. Kinsey, president of the Chicago Musical College, finds himself minus one of his cars these days. His Stutz limousine was taken from his chauffeur at the point of a revolver in front of the Chicago Musical College on December 9. Mrs. Kinsey had just alighted from the car at 7:45 in the evening and while the elevator boy was taking her to the ninth floor to get Mr. Kinsey, with whom she intended to go to the opera, a highwayman sprang from the alley, poked his gun into the side of the chauffeur and drove away in the automobile. When the Kinseys came downstairs they found the chauffeur with ashen face,

who informed them tremblingly about the incident, and Carl D. Kinsey then went to the police station, where he related the hold-up. Neither Mr. nor Mrs. Kinsey seemed to be very much excited by the incident, as later in the evening they were encountered at one of Chicago's fashionable night clubs, where, with their son, Myron D., and Mr. Loomis, and another friend, they listened to different kind of singing than is heard at the opera.

The Kinseys are soon leaving for their annual winter trip, which will take them to South America this year.

## Gunda Mordhorst Again Scores in London

Gunda Mordhorst, whose London debut last June very unmistakably impressed the London critics, gave a second costume recital there on October 15, again winning unanimous praise.

Her program on this occasion consisted of folk songs and ballads in German, French, Russian and English. The pens of the London critics dwell quite as enthusiastically upon the personality and appearance of the young American soprano as upon her art, and her complete success seems abundantly evident in the fact that, after a short stay at home, in New York, she is to return to England under a contract which will cover the entire interval up to the summer. Whether Miss Mordhorst will sing in New York this season, or not until next, is not yet known, but it promises to be interesting when it happens.

## Arnold Volpes Are Grandparents

Conductor and Mrs. Arnold Volpe are particularly happy these days, not because of any new artistic successes, but because of something a little out of the musical line—at least at present, and what will develop later has not yet been thought of. The Volpes are grandparents. Their daughter,



EMILIO ROXAS,  
New York vocal teacher, whose artists  
are singing in concert, opera and via  
the radio with a success that reflects most  
favorably on his teaching.

Mrs. Jerome M. Jaffee of Kansas City, became the mother of a daughter, Lenore Marie, on December 7, who boasts of almost eight pounds. Needless to say, everyone concerned is very happy. Congratulations to the Volpes and the Jaffees!

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December 21, 1929

## LILLI LEHMANN'S AFFECTION AND INTEREST FOR LEONORA CORONA

As Demonstrated in Some of Her Letters to the Soprano

Among the many treasures that Leonora Corona has and cherishes, which have been acquired during her studies and career, is a collection of letters from Lilli Lehmann, with whom the soprano studied many of her operatic roles.

There is one dated August 30, 1926, from Salzburg, in which Mme. Lehmann acknowl-

edges a great deal to do, to think and a great satisfaction in your art. I could nearly envy you, that this great task is lying before you. And what happiness both will give you!

"Are you still studying a little German? It would be necessary even if you will sing Isolde in other languages. The German composers claim the German understanding and will put you on a different pinnacle from all other works."

"You may look over Norma too; if you know the Italian words and music we can study it so much easier. . . ."

Always Mme. Lehmann's letters to Miss Corona are signed "Faithfully and Lovingly yours, Lilli Lehmann."

In the letter from Grunewald dated March 3, 1927, Mme. Lehmann begins: "How could you believe, dearest, that I should not answer your letter? I have the habit of answering everybody's letters immediately, as I was taught by my dear Mother. . . . I can hardly tell you how glad I am you had such great success, I congratulate you from all my heart. Your great diligence, your musical soul and your talent you must bring out and your seriousness in your art is the best you have, except your beauty of personality. So you are in the first line and it would be a pity not to bring out all you can, and must, get."

"I am just writing the whole 'scenerie' of Norma and hope to finish it tomorrow morning."

"Sister and I went to hear Turandot in Charlottenburg with Lotte Lehmann, Lotte Schone and Keipura. The ladies were very good, also the tenor, but as music I found the opera awful. Our head in the third act was just broken down, and I would never like to hear it again. Brrr, Santo Verdi!"

"If you should meet Mr. Segurola give him my love, please, and tell him that we have not forgotten him nor his excellent Loporello; everyone still speaks of it."

"I hope you will have a nice time and much pleasure in Cuba and Havana [where Miss Corona was engaged for performances]. . . . As for Isolde you must know German dear; it is necessary for the understanding. It will do you good; after all that will come Fidelio and Donna Anna in Don Giovanni. Nobody can do them as you!"

Unfortunately Mme. Lehmann did not live to hear Miss Corona sing Donna Anna at her recent appearance in Don Giovanni at the Metropolitan.

In the letter which follows, from Grunewald, dated May 21, 1927, one finds Mme. Lehmann congratulating Miss Corona on her engagement with the Metropolitan: "You find us all crazy with joy about your Metropolitan engagement," begins the letter, "and all together we want to congratulate you, darling, and your dear Mother. You have not to thank me; if you would not have been so very diligent and reasonable in following my advice, I, alone, would not have been able to do anything for you. But I am as glad for you as you are yourself, and if I remain a little longer in this world we shall do a much greater work."

"You MUST become a FIRST for all times. . . . I am just writing a great study of Norma in German and all I have written has been only in thinking of YOU and your future."

"I don't believe there was ever such happiness in my house as the whole of yesterday over your Metropolitan engagement."

So effusive did the great teacher become in her affection for Miss Corona that this letter was signed "With all my heart, Always yours, Lilli."

### The Troubadours Give New York Recital

An unusual and interesting recital was given under the auspices of the Society of Friends of Roerich Museum, at the Roerich Museum in New York, on November 26, by The Troubadours. The personnel of this organization consists of Nyra Dorrance, soprano; Celia Turrill, contralto; Norman Price, tenor; H. Wellington Smith, baritone; Lydia Savitzkaya, harp; Sally Dossel, flute; Cyril Towbin, pardessus de viole; Alfred Gietzen, viole d'amour, and Yourey Bilsttin, viole de gambe. The ensemble of singers was organized by Miss Dorrance, while the group of players was organized and directed by Mr. Bilsttin, a well-known

authority on ancient instruments, who owns a large collection of these instruments, including those used at this concert. The program was well received; it contained Old French songs, popular songs of the sixteenth and eighteenth centuries, Old English songs, including rounds, madrigals and folksongs, and Old English and Scotch songs, and also numbers combining a chest of viols, viole de gambe and viole d'amour, chest of viols and harp, and viole de gambe and harp.

### Curtis Institute Students Appear on Many Programs

Opera, concerts and radio are providing students of the Curtis Institute of Music frequent opportunities of appearing in public during the present season. Critical recognition of these young artists leaves no doubt as to the high standard of their work. Genia Wilkomirska, a student of Mme. Sembrich, sang the role of Lola in Cavalier Rusticana with fine effect in the Philadelphia Grand Opera Company performance on December 9, and Rose Bampton, pupil of Horatio Connell, took the part of the Mother. In Pagliacci, given the same night, Conrad Thibault was an effective Silvio, and Albert Mahler the Beppo.

Helen Jepson portrayed the role of Ellen in Lakme on November 28, while other Curtis Institute artists in the cast were Agnes Davis, Daniel Healy, Arthur Holmgren, Abraham Robofsky, Rose Bampton and Albert Mahler. In Butterfly, given by the same company, roles were assigned to Clarence Reiner, Helen Jepson, Mahler, Holmgren, Robofsky and Benjamin Grobani.

Curtis students were conspicuous in the cast of the original Boris, presented by the Philadelphia Orchestra under Leopold Stokowski on November 29. Natalie Bodanska as Xenia, Rose Bampton as Feodor, and Paceli Diamond as the Nurse gave effective performances. Albert Mahler as the Simpleton drew praise from the critics, and others who made appearances were Josephine Jirak, Benjamin de Laroche, Grobani, Reinert and Holmgren.

The concerts given by Curtis students at colleges and clubs in the vicinity of Philadelphia have been notable successes, resulting in many requests for reengagements. The University of Delaware heard a program given by Jeanne Behrend, student of Josef Hofmann; Arthur Holmgren, baritone student of Mr. Connell, and Judith Poska, student of Lea Luboschitz. Paul Gershman, a pupil of Mr. Zimbalist, and Helen Jepson and Clarence Reiner appeared at Western Maryland College. Joseph Levine, a pupil of Mr. Hofmann, with Paul Gershman and Daniel Healy, gave a concert at Westtown College; and Martha Halbwachs, Edna Hochstetter and Carmela Ippolito appeared at State Teachers' College, East Stroudsburg, Pa.

### Silverman Artist Pleases

Oliver Walters, baritone, and pupil of Belle Fisch Silverman, sang for the Home Service of the Connecticut Farms Presbyterian Church on November 1. This service is given for those members of the church who are unable to attend the regular Sunday services.

On November 6 he was soloist at the meeting of the Parents' and Teachers' Association, held in the Connecticut Farms School, Union, N. J. He was well received and recalled several times. His contributions to the program were On the Road to Mandalay, October Gave a Party, and A Brown Bird Singing (Haydn Wood). By special request Mr. Walters repeated these numbers over radio station WAAM November 9, adding, In the Garden of Tomorrow (a delightful composition by Jessie Deppen), the beautiful There is No Death (Geoffrey O'Hara) and My Task (E. L. Ashford). Elsie Wagner, artist-pupil of Alexander Berne, was the accompanist.

October 3, he sang at the Friendly Sisters of Newark, N. J., and was cordially received.

### Kindler Triumphs Anew

On November 8 Hans Kindler made his return to London, where he created an unforgettable impression at his first appearance two or three years ago. And now, at this recent recital, the critic of the Daily Telegraph headlined his review, "Superb Cello Playing—A Master of Style," continuing as follows. "He is now more than ever masterly in all his touches, a stylist par excellence, to whom nothing comes amiss." The Evening Standard referred to Mr. Kindler as "a cello virtuoso of the finest quality," and the Sunday Times, "a master of the art of interpretation upon the cello."

MARIO CHAMLEE: "The most concise and clear treatises."

ARMAND TOKATYAN: "Don't miss the 'Don'ts for Singers.'"

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## Donald Thayer Delights Audience in Boston

Noted American Baritone Includes Novelties in Program—Rasbach Songs Well Received

BOSTON.—On December 15 Donald Thayer gave a song recital at Jordan Hall. The event, one of the most conspicuous of the young Boston season, called for an audience extraordinary in both size and nomenclature; and just such an audience greeted the famous baritone. Those (few) persons in the auditorium who had never before heard Mr. Thayer, were visibly impressed by his striking appearance and faultless stage presence: even a very muggy Boston day could not dampen the artist's native agreeableness and virile personality.

The program opened with Handel's Where E'er You Walk. It is surprising that Mr. Thayer, outstanding among baritones as an interpreter of the modern song, should be impeccable in his Handel; yet that impeccability is an indisputable fact, to which all who were fortunate enough to attend this recital will bear witness. Many of them, including the writer, wished that the artist had been more generous in the classical section of his program.

In a group of songs by Erich Wolff Mr. Thayer demonstrated how far an American can go in mastering German diction: only the singer's chiseled Anglican physiognomy would have disillusioned a Teuton who recognized in him a compatriot. The song Es ist alles wie ein wunderbarer Garten was particularly well adapted to Mr. Thayer's unusual pianissimo quality—but of this more anon. If any minnesingers were in the audience they must have wept with envy at the American baritone's Song to the Evening Star from Tannhäuser, in which the masterful diction was again apparent. These German numbers so affected the auditors that Mr. Thayer was forced to follow them with three encores before intermission.

Several songs by Oscar Rasbach, one of the most talented contemporary song writers, were sung with warm understanding and sympathy. They are compositions which call upon the artist for all his interpretative powers, and here Mr. Thayer was not found wanting. A little gem called Gifts, dedicated to the singer, contains a splendid poem, of which, thanks to the artist's acute enunciation, no one need have missed a word. As encore to this group came another Rasbach song written to Joyce Kilmer's Trees.

As for the general aspects of Mr. Thayer's vocal ability, critics have left very little unsaid. It is enough here to remark that his glorious higher register thrills the hearer as only a great singer can thrill him; and that the incomparable sweetness of his pianissimo is of a species only too rarely found in baritones who care at the same time command strength and unforced volume.

As usual, the artist left his audience thirsting for more. Not that he is uncommonly stingy with encores, but merely that one cannot get too much of a good baritone. Mr. Thayer may feel certain that he has added a great many admirers to an already interminable list.

W. L. G.

### La Forge-Berumen Studio Notes

The third of a series of La Forge-Berumen musicales was broadcast over WEAF on November 29. Milford Jackson opened the program, revealing a baritone voice of depth and color which he employed with skill and artistry. Kathryn Newman, soprano, gave two groups, employing her sweet, though powerful, voice with taste, and with flexibility and ease. Phil Evans and Charles King were excellent accompanists.

### More Marie Montana Success

Marie Montana had an unusual success recently in Seattle, Wash., a duplicate of her success in the other cities on her present tour. After Vancouver on December 6, she was scheduled to appear in Minnesota and Chicago. Everywhere the press has received her with great favor.

### Barbara Maurel With Judson

Barbara Maurel, mezzo-soprano, well known for her concert and radio work, has recently completed negotiations to appear under the Recital Management Arthur Judson. Miss Maurel, whose delightful voice and charming personality have won her many friends, plans extensive concert work during the coming year.



LEONORA CORONA  
and LILLI LEHMANN  
snapped in front of the Mozarteum at  
the time that Miss Corona was studying  
with the famous singer.

edges a letter just received from Miss Corona and also mentions a gift which her pupil had sent her; it reads in part: "Thanks for your kind letter which I just received this morning. I feel very sad to know that you are hoarse; the heat never was my friend and it always made me very hoarse. . . ."

"We went by auto to Scharfling. . . . It was a beautiful trip only east wind against us while going and north wind against us returning, but a most beautiful day. . . . I was so sorry you and Mrs. Corona were not with us. Your Mother would have been pleased with the beauty of the place and country. I have to thank you so much, Dear Miss Corona, for the beautiful satchel. . . . Thank you very very much, dearest, and tell your Mother that only this morning I threw away the last of her beautiful roses; they were beautiful in perfume and color and you see I took good care of them; the green is still alive. I am so very glad that I could do a little bit of good to your voice. I hope that you will continue to progress and that we shall work together much more. There will be plenty to work on. . . . We have all been longing for you and your beautiful voice."

Mme. Lehmann then tells Miss Corona that she is going to make a trip to Ems, and closes her letter with a very significant wish: "I am very very hopeful for your audition, only it is hot weather now and I am wondering if Mr. Gatti-Casazza will remain in Milan."

Of course the reader realizes that the audition mentioned was Miss Corona's audition for the Metropolitan Opera Company while Gatti-Casazza was in Italy. In a later letter Mme. Lehmann congratulates Miss Corona on her engagement.

In the meantime there is a letter dated December 28, 1926, from Grunewald, which reads: "Dearest Leonora: Your letter made me very happy with all the good news it brought me. Much happiness and health and good luck for you and your dear Mother! How sorry I am not to be with you, to hear you and judge for myself. But I can trust in your good taste now and I am sure that you will do well, as well as possible. Paris will be a great thing for you. I am sure your success will be great, must be great."

"And to think that you will come to study Norma and Isolde with me! That will give

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## ROSA

L



W

## ACCLAIMED IN THREE PRINCIPAL CITIES

NEW YORK*New York World*: December 5, 1929.

One of the season's most attractive artists. The voice has some excellent qualities. Miss Low has perfected the art of enunciation to an appreciable degree.

*New York Times*: December 5, 1929.

Miss Low's voice had color and warmth, and her manner of delivery unusual charm. Her interpretation of the English group was delightfully quaint and playful . . . A large audience recalled the singer insistently and often.

*Brooklyn Eagle*: December 5, 1929.

Lieder by Schubert and a group of Roumanian folk-songs were admirably sung. The soprano's fresh voice, her intelligence and sensitiveness as an interpreter were best disclosed in these offerings.

*New York Herald Tribune*: December 5, 1929.

A soprano voice of crystalline timbre, most agreeable in mezzo voce effects. . . . The singer succeeded in conveying admirably the meaning of the music and poetry. Her interpretations were marked throughout by intelligence and warmth of feeling.

*New York Evening Sun*: December 5, 1929.

Miss Low has much ease and grace as a singer, and by the fresh charm of her style quite captivated her many hearers last night.

*New York American*: (Grena Bennett) December 5, 1929.

A welcome annualist among soprano recitalists was heard by a large and appreciative audience last night. Her pleasing personality and commendable musicianship were adroitly combined in her reading of a list both interesting and diverting.

*New York Telegram*: December 5, 1929.

Miss Low, handsomely gowned, exhibited a charming stage presence . . . graceful, artistic and generally musicianly manner.

*New York Evening Post*: December 5, 1929.

Tinkling bells, the tones of silver flowed through the songs as Rosa Low sang them at the Town Hall last night. The soprano not only has a delightful quality that is adapted to the class of compositions she presents but there is a charm, a daintiness of voicing that prove most pleasing to her audience. . . . Rosa Low appears to know exactly what she can sing, and sings as an artist. She is all of that.

CHICAGO*Chicago Daily News*: November 10, 1929.

Rosa Low, a lyric soprano of admirable vocal accomplishments and musical taste, sang songs by Attey, Carey, an old English song from a ballad opera, and one by Bishop, with graceful accents and with fine tone shadings. Her English enunciation must also be commended for its clarity.

*Chicago Evening American*: November 10, 1929.

The voice is youthful, fresh, clear, it carries well and has ample range and sonority.

*Chicago Herald-Examiner*: November 10, 1929.

Next door, at the Playhouse, Rosa Low, a New York soprano, charmed a smaller but no less enthusiastic audience. This radiant and sartorially superb singer would be justified in adopting some of the less noble forms of bringing herself to public attention, for the loss is distinctly the public's. A delightful voice, impeccable taste, a charming personality—Miss Low has them all.

*Chicago Tribune*: November 11, 1929.

Rosa Low's song recital registered distinctly as another pleasant event. She has a voice with the kind of quality that means charm, she sings first rate English, and she began her program with a group of the delightful English songs that one can find by hunting through a few of the past centuries.

BOSTON*Boston Globe*: December 1, 1929.

With her fresh, clear voice, of delightful quality, and the skill and charm with which she used it, Rosa Low, soprano, gave evident pleasure to a good-sized audience in Jordan Hall yesterday afternoon. . . . The bright clarity of her voice and her graceful phrasing and excellent enunciation were admirably suited to the group of old and old-style English songs with which her program opened. She sang intelligently and expressively a group of German Lieder.

*Boston Herald*: December 1, 1929.

Miss Low gave her hearers an unusually agreeable hour. Of a singularly attractive personality, she is further blessed with the imagination which enables her to make any song she fancies interesting. The bright atmosphere of spring itself she evoked when she trilled through the Carey pastoral. . . . Miss Low has the command of real musicianship. . . . a sound musician, in brief, and sensitive. Miss Low is fortunate in possessing a voice fit to carry her musicianship. She has, indeed, an extremely good voice, fine in quality, long enough in range. . . . Also she has made her own a velvety smooth legato. She has become, furthermore, mistress of breath management.

*Boston Post-Sun*: (Warren Storey Smith) December 1, 1929.

In these days when so many young singers appear upon the concert platform and even upon the operatic stage imperfectly equipped, so far as vocal technic is concerned, it is gratifying to hear the occasional exception. Miss Low produces tones evenly and without effort, and her voice is agreeable to hear in the high and the low as well as in the middle register. Miss Low earned commendation yesterday by her excellent enunciation, her admirable feeling for the shaping of a musical phrase and her sense of style. . . . Miss Low sang with the requisite charm and archness . . . she sang with a true sense and appreciation of the lieder style.

*Boston Evening Transcript*: November 30, 1929.

It is the pleasure of all who attend concerts to note marked individuality and character among musicians. The recital of Rosa Low in Jordan Hall Saturday evening brings this thought to mind. Miss Low's competence as a musical technician is such that she was able to give a satisfactory account of herself as judged by the usual rules. Miss Low has advanced beyond competence. . . . If an audience responds by way of cordial applause to such expressions of cheerful sentiments, the more credit to the performing musician. Miss Low demonstrated indeed, that it is possible to transform the atmosphere of the concert hall by a choice of mood in music. . . . Miss Low sang gracefully, with light voice, with bright rhythms, in happy mien and with a corresponding quality of voice. . . . Miss Low's enunciation, her phrasing and her control of tone spoke well of her skill . . . she delighted her listeners especially because she conveyed the music's fundamental significance. And so with the remainder of the program . . . she provided an afternoon of musical enjoyment.

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Baldwin Piano

December 21, 1929

## NEW YORK CONCERTS

(Continued from page 14)

of the formidable variety—Beethoven's *an-dante* in F, the Brahms variations on a theme by Handel, Bach's chromatic fantasy and fugue and three of Chopin's four ballades.

To those acquainted with the great art of this virtuoso it will occasion no surprise to learn that he surmounted all technical difficulties with his customary ease, and that his playing throughout was marked by the musical sensitiveness, clarity, command of nuances and poetic feeling that have always been associated with his interpretations. A very large audience was warmly appreciative, recalling Mr. Moiseiwitsch times without number.

### West Side Y. M. C. A. Glee Club

A concert was given by the West Side Y. M. C. A. Glee Club at the Y. M. C. A. auditorium on Thursday evening. The glee club sang four groups of songs, one of them with four-hand accompaniment. The variety of selections was interesting and they were made effective by the excellent direction of J. Oscar Miller. Among the works sung were Baldwin's *O Come All Ye Faithful*; the Pilgrims' Chorus, arranged by Mark Andrews; *Swing Along* (Cook), and the *Shadow March* by Protheroe.

The assisting artist was Esther Nelson, soprano, singing a not unfamiliar piece entitled *Vissi D'Arte* by Puccini, four songs by MacDowell, which were welcome, Ah! Love But a Day by Beach, Memory by Ganz and Come with Me by Burleigh.

Accompaniments were furnished by Florence Winselmann and Phillip Evans.

### DECEMBER 14

#### Philharmonic-Symphony Junior Concert

Outstanding success was registered in the last Junior concert conducted by Ernest Schelling in his own Victory Ball, the excitement approaching uproar; the work was made plain in its intentions by the conductor-composer's own explanation, which, added to the program notes, gave the young people a musical program to follow. Program-music with a definite story appeals to youth tremendously, and small wonder this realistic

work went home. Congratulations all round followed, the orchestra applauding with the audience, and finally rising in respect to the composer and his splendid work.

Gershwin's Rhapsody, played by the composer, "first representative of Jazz in America," said Mr. Schelling, sounded meretricious after the big Schelling work, though the various piano solos scattered throughout the work were very brilliantly played. Of deep poetic import was Loeffler's Memories of Childhood, with its church-bells, Russian peasants, the Volga song, etc., beautifully played. MacDowell's To a Water-Lily, in the Stock orchestration was indeed beautiful, and was doubtless known to every listener. Other works on the program, which was captioned "By American Composers," included Dance of the Sweetheart (DeLamar), and Skilton's Cheyenne War Dance.

Conductor Schelling deserves words of praise for his very instructive, interesting and at times humorous talk about the various composers, beginning with Hopkinson, continuing through to the period of early American composers, Foster, etc., to the moderns, Hadley, Taylor, Brockway and others. The various slides shown synchronized nicely with the Schelling talk, and were possibly the most interesting and picturesque so far. At the close, an overwhelming vote of the audience expressed preference for Saturday mornings for the next series of concerts.

### Paul Robeson

Paul Robeson gave the fourth and last of his series of New York recitals, at Town Hall, last Saturday evening. His program was the same as that given at his recital two weeks ago and was fully reviewed in the MUSICAL COURIER at that time. He again duplicated the success scored at his previous appearances, the enthusiasm of the audience mounting to rapturous applause.

### Yale Glee Club

The Yale Glee Club began its forty-sixth annual Christmas tour with a recital in Carnegie Hall on Saturday evening. The program included Christmas carols, sea chanties, several negro spirituals, a group of Yale songs and two numbers by Yale gradu-

ates, sung here for the first time. These last were Adagio Cantabile by Philip Mangan and The Battle of Jericho, which was arranged by the club's director, Marshall Bartholomew. The singing of this organization is marked by those indispensable qualities of good choral singing, unity and precision of attack, and evoked much applause from a large and fashionable audience.

### Neva Morris

Neva Morris, an attractive young woman who hails from Pittsburgh, was heard in a program of talk and songs in costume at Chalif Hall, in the Madrigal Society (Marguerite Potter) course, some fifty children from an uptown institution enjoying the program, and adding to its brightness by their giggles and behavior. Miss Morris kept a mythical Marcella in the foreground in her picturization, starting with a group of bird songs, continuing with animal songs, (Manza-Zucca's Big Brown Bear, etc.) and ending with miscellaneous songs such as Hagemann's Animal Crackers, The Cuckoo Clock and a lullaby by Augusta Stetson. Her story-telling was applauded by both grown-ups and kiddies, Walter Poynz playing obligato music during the stories, also the accompaniments to songs, and Irene Perceval, harpist, played pieces by Brahms, Salzedo and Grandjany. A feature of the affair was the Park Central hotel luncheon immediately preceding the recital, at which Renee Thornton was honor guest.

### DECEMBER 15

#### The Barbizon

The first half of this season's Sunday afternoon tea recitals at The Barbizon ended on December 15 with a program of unusual interest. The soloist of the afternoon was Guy Maier, who is becoming so well known as a solo pianist that he is gradually ceasing to be thought of as one of the famous piano twins. Mr. Maier played La Boite a Joujoux by Debussy, and told the story of the little ballet during the performance. He not only plays beautifully and with poetic and pictorial understanding, but he has a personality as a lecturer that is quite imitable. He takes the public into his confidence in a most charming manner, and paints a picture of what the music means for him in such a way that it comes to mean the same in like degree for the audience. His whole plan of recital-giving adds importance to the music, and his remarks are better than any program notes.

The Barbizon String Quartet, which was an excellent organization at the start and is becoming constantly better, played a quartet in D major by Haydn with the clarity of tone, precision and sympathy of ensemble which characterizes all of their efforts.

The Barbizon musicales will be resumed early in January, and will continue weekly until the end of the season.

### Hazel Jean Kirk

In the person of Hazel Jean Kirk, the audience that gathered in Steinway Hall on this afternoon heard a violinist of well grounded musicianship, one who takes her art very seriously and who has developed it to a point where she presents a program played with authority.

The listeners were treated to the Vitali Ciaconna; the Wieniawski Concerto in D minor; a Dvorak-Kreisler Slavonic Dance; Debussy-Hartmann's The Girl with the Flaxen Hair; Hubay's Zephyr; Kirk Ridge's Melodie; Schumann-Auer's Bird as Prophet, and Smetana's Bohemian Fantasy.

Miss Kirk played the difficult Ciaconna with admirable poise, meticulous attention to detail, and managed the persistent double stops with accuracy of pitch and good tone. The writer was especially enchanted with the second and third movements of the Wieniawski work as in them Miss Kirk revealed a beautiful singing tone, fine phrasing and finally a brilliancy and verve which brought a climax for the close.

In the shorter pieces the violinist created varied moods but her tone never lost its richness no matter how plaintive or suffused the atmosphere. Miss Kirk is a young woman of modest and ingratiating personality and was warmly greeted throughout the recital.

### Lucia Chagnon

Town Hall was the scene of a very fine song recital on Sunday afternoon when Lucia Chagnon, soprano, an exponent of the late Lilli Lehmann, gave one of the most enjoyable recitals thus far this season.

Miss Chagnon has been heard here before and with favor. It is not surprising, because she is a charming young woman of agreeable personality and poise, who makes her audience sit back with a feeling of surety after the first few notes. She has a beautiful soprano voice, carefully and finely trained, which she uses with infinite taste. It is clear and flexible and with it she is able to do many lovely things. Skilled in the matter of interpretation, her readings of the various texts also showed a sincerity and studious vein that was pleasing. A clarity of diction added to qualifications which

### Concert Announcement

## Gisella Neu

VIOLIN RECITAL

TOWN HALL

Thursday Evening, December 26, at 8:30 P. M.

### PROGRAM

I. Præludium et Allegro, Paganini-Kreisler. Sonata II. B-Minor, Bach (for violin alone). II. Concerto D-Major, Paganini. III. Rondo, Mozart-Kreisler. Fantasie B-Minor, Max Fichter (first time—dedicated to Gisella Neu). IV. D-Minor Variations, Hubay. Prelude to the Third Act of the Opera "Kunihild." Cyril Kistler (transcribed for violin by Gisella Neu). V. Spanish Dance, Sarasate.

should take Miss Chagnon, who is still very young, far in her chosen field.

She opened her well selected program with numbers by Lully, Marais, Rameau and Gretry, followed by songs of Schubert, which were high lights on her program. These were given with understanding and a vocal finish that brought warm applause. The French songs by Widor, Vuillerme, and Saint-Saëns served to increase the singer's favor and in several of the English proved especially delightful; Oh Dear! What Can the Matter Be? (Bax), Clover (D'Arba) and Roger Quilter's Love Philosophy. There were many flowers and demands for extra numbers, graciously conceded by Miss Chagnon. Walter Golde at the piano added to the high artistic standard of the program.

### Philharmonic-Symphony

Familiar music filled Mr. Mengelberg's program at the Philharmonic concert last Sunday afternoon at the Metropolitan Opera House. Opening with the first symphony of Brahms, the Dutch leader brought to his interpretation of this ever-welcome work a degree of power, lyricism and eloquence that stirred his listeners to great enthusiasm. After the intermission Mr. Mengelberg offered the prelude and Liebestod from Tristan in a reading that ranged in thrilling fashion from the sensuous longing, hopelessness and despair of the early measures to the ecstasy that overwhelms Isolda when she recalls her love-life with Tristan, probably the most impassioned utterances in all musical literature. From these dizzy heights one was then transported to the realm of Stravinsky's tonal fancy via that Russian magician's colorful and cunningly contrived Fire-Bird suite. All in all, and for many reasons, it was a memorable concert.

### Friends of Music

Bach's Christmas Oratorio was the offering of the Friends of Music at Mecca Auditorium on Sunday afternoon. The soloists were Ethel Hayden soprano; Margaret Matzenauer, contralto; George Meader, tenor, and Fraser Gange, baritone. Lynnwood Farnam played the organ, and Artur Bodanzky conducted the work at the head of an orchestra drawn from the Metropolitan Opera band. The work, though written later than the St. Matthew Passion and after the commencement of the great B minor mass, is not of the prodigious stature of those two works. While it represents the true Bach it has not the emotional grandeur of the two earlier works.

The four soloists were all excellently disposed, and brought their well-known abilities in the oratorio field into gratifying play. Miss Hayden was lovely in voice and style; Mme. Matzenauer sang with her usual authority and warmth of feeling; Mr. Meader's beautiful vocal quality and reposeful manner again attracted, and Mr. Gange's sonorous baritone was used to excellent advantage. A large audience enjoyed the concert.

### Fisk Jubilee Singers

The return of the Fisk Jubilee Singers from an extensive and highly successful European tour was marked by a large audience attending their recital on Sunday evening at the John Golden Theater. Throughout the evening's music the cordial attitude the metropolis holds for these six vocalists was manifest. Several numbers on the written program were repeated, and the equivalent of an extra group added as encores.

The spiritual found a major place among the offerings but not to the exclusion from memory of several very attractive arrangements and originals. Frank La Forge's setting of a psalm, written for the singers, was truly exquisite in its inspiration and interpretation.

In the field of organizations which attempt the performance of negro music it would seem the Fisk artists are quite unrivaled. They sense the meanings so perfectly, and so delicately read the thoughts into the songs, that they completely depict a story as few others do. Their blend of voices is beautiful, never rough nor too

(Continued on page 24)

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**Virginia Castelle Active as Pianist, Accompanist and Coach**

Virginia Castelle, pianist, and wife of the well-known Baltimore pedagogue, George Castelle, recently revisited the city of her birth, Richmond, Va., after an absence of several years, and was given an enthusiastic reception. The occasion was a recital by



Photo by S. S. Undelevitz

**VIRGINIA CASTELLE,**  
pianist, coach and accompanist, and wife  
of George Castelle.

Elsie Craft Hurley, soprano, artist-pupil of George Castelle, given at the Ginter Park Woman's Club, at which Mrs. Castelle played the accompaniment in her usual artistic and inspiring style.

Virginia Castelle (nee Virginia Loewenstein) left Richmond at the age of eight, at which tender age she had made such astounding strides in piano playing that her mother took her to Vienna for an audition before a prominent Viennese pedagogue. The child was declared possessed of exceptional talent and after a year's preparation was entered at the Vienna Conservatory, where she studied under Professors Sturm, Zottmann, Hofmann and Godowsky.

With characteristic parental readiness to make every sacrifice for the child's sake, her father sold his business in this country and moved to Vienna, but later, after the young pianist's graduation from the conservatory,

the family decided that America presented greater opportunities for a young musician, so they returned to the United States, settling, at the advice of friends, in Baltimore. And thus this city became the field of Virginia's musical activities. Here she continued post-graduate studies with the late Harold Randolph, director of the Peabody Conservatory in that city, and later with Ernest Hutcheson and Alexander Siloti.

The young artist had just begun negotiations with a well-known concert manager of New York for a concert tour, when she met George Castelle, a popular young baritone of Baltimore, with great promise of a successful pedagogical career, who decided that he could manage her life affairs better than any New York manager.

This arrangement has turned out to be a thoroughly successful one, for the Castelles are truly happy in each other, in their profession and in their talented fifteen-year-old daughter, Beatrice, who went to Europe last summer to study piano and dancing. Mrs. Castelle is greatly in demand in and about Baltimore as pianist and accompanist. Mr. Castelle's artist-students vie with each other in their efforts to secure her services at their various engagements, and wherever she appears she receives unreserved and enthusiastic praise.

Mrs. Castelle's indefatigable efforts have proved invaluable to her husband. For example, she had a large share in his work with Hilda Burke, of the Chicago Civic Opera Company, in preparing the soprano for the numerous national contests which she won, as well as for the opera, coaching, travelling, always encouraging and inspiring the artist, and playing her accompaniments at contests and auditions.

Vilma Kaplan, who recently was awarded the D. Hendrik Ezerman piano scholarship, received her early training from Virginia Castelle, studying with her for eight years until she won a scholarship at the Curtis Institute.

**Grace Moore to Sing Manon**

Grace Moore, one of the Metropolitan's youngest artists, will be heard for the first time this season in the role of Manon in Massenet's opera of that name on Saturday evening, December 21.

It is interesting to note that this young singer is the first American artist to be heard in the title role of Massenet's *Manon* since Geraldine Farrar. Gigli will sing the



GRACE MOORE,

who makes her first appearance this season at the Metropolitan on Saturday evening, December 21, in the title role of Massenet's *Manon*, is the first American singer to essay the title role since Geraldine Farrar.

part of Chevalier des Grieux. The cast also includes Mmes. Dominelli, Egner, Flexer hanovsky and Gabor. Louis Hasselmans will and Gola, and Messrs. Basiola, Rothier, conduct.

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## MUSICAL COURIER

### Eva Leoni Wins Judgment of \$17,500

The first of the talking motion pictures came to light again recently when Eva Leoni, opera singer of Whitestone, L. I., was awarded a judgment of \$17,500 in an und-



EVA LEONI

fended suit against the De Forest Latin American Corporation, of which the late Juan B. Delgado, of Colombia, was president. The action came up last month when Miss Leoni sought damages from the Corporation as part of money which she claimed was due her for work in connection with the production of *Rigoletto* as a talking picture play and for breach of contract on *Pagliacci*, which, she says, was never produced by the company.

According to testimony, the De Forest Latin American Corporation had purchased rights from the parent company in New York for the exploitation of the De Forest phonofilm in Latin America and, enjoying these rights, produced as the first serious effort, if not the first of all of the talking pictures, the second act of *Rigoletto*. Miss Leoni alleged that she was engaged for the work, which was called "a motion picture synchronized with the voice" for a salary of \$500 a week and five per cent of the net proceeds from direct operations. She sang the role of Gilda, and was retained not only to act but also to aid in the direction, casting and production of the opera. Miss Leoni further alleged that she faithfully fulfilled her part of the contract and that the company, after the creation of the film, exhibited it throughout South America and derived a handsome profit therefrom.

One of the features of the action brought by Miss Leoni was the introduction of theater programs from many places in South America. They represented the first presentation of a talking picture and now have souvenir value.

Supplementary to the introduction of the programs, newspaper stories were introduced showing the reception given the picture. In those days the "talkies" were a great novelty, and there was even a suspicion that there was no such thing. One of the dailies, on May 4, 1925, had the following skeptical paragraph: "Eva Leoni, it is said on Broadway, may appear in person in a tour with the famous phonofilm, a combination of motion picture and phonograph which represents not only a movement of characters but their voices as well." The story was slightly inaccurate as the DeForest patents were for sound photographed on the film with the pictures themselves.

### Homer Mowe Conducts in Long Beach

The Musical Coterie of Long Beach gave its first musical of the season on November 25 at the auditorium of East School, Homer G. Mowe conducting. The soloists were Louise Crowell, soprano, and Mrs. Lester White, violinist. The program consisted of four groups by the chorus, very satisfactorily given under the direction of Mr. Mowe and accompanied at the piano by Mrs. Hubert Hyland. Mrs. Crowell, accompanied by Arthur Warwick, gave music by Puccini, Bishop, Bach-Gounod, La Forge and Clarke, and sang for the first time at these concerts the aria, There Is No Secret but Love, from Patterson's opera, A Little Girl at Play (Beggar's Love), with violin obligato by Mrs. Lester White.

### Proschowski School Activities

Maude Redmon Torrey, from Sacramento, Cal., has for several months had intensive work with Frantz Proschowski; Mrs. Torrey is his Western representative in Sacramento. Donald Thayer, baritone, well known in southern California, gave his first New York recital in Town Hall on October 28; the newspapers acclaimed him one of the best singers heard this year, and the Behymer management has a tour on the coast booked solidly for this artist in the spring of 1930, and Movietone contracts are now pending. Paul Robeson, Negro baritone, who recently returned from a successful season in England, gave his New York recital at Carnegie Hall, on November 5, with great success; he is now

touring the leading cities of the United States.

Mary McCoy, concert artist, who was leading lady in Shubert's production of *My Maryland*, has been starred in the new production, *The Wonderful Night*; she holds the audience spellbound and has received the highest comments from the New York press. Marie Healy, concert artist, who has given many recitals in the Eastern States, was heard in her yearly recital in her home town, Manchester, N. H., November 15; Miss Healy has been in the public eye ever since she won the Atwater Kent contest in 1927.

### Louis H. Bourdon Celebrates

Louis H. Bourdon celebrated his 200th concert on November 2 with a recital by Cortot and Thibaud. Mr. Bourdon began his career as manager in 1910, and has to his credit the long list of artists which follows, forty-two of whom were presented by him in Montreal for the first time. Mr. Bourdon is the dean of managers in Canada, though, as he says himself, he is not very old. He was thirty-nine last September. Many of his artists have visited Montreal frequently, Cortot heading the list with fourteen appearances, and following him in the number of reappearances Casals, Rachmanoff, Elman, Thibaud, Kreisler, the Boston Symphony, Galli-Curci, Heifetz, etc.

The list of artistic attractions brought to Montreal since 1910 by Mr. Bourdon follows: Mary Garden, Sophie Braslau, Nellie Melba, Emma Calvé, Pauline Donalda, Amelita Galli-Curci, Frieda Hempel, Eva Gauthier, Margaret Woodrow Wilson, Maria Jeritza, Geraldine Farrar, Alice Miriam, Edmond Clement, Enrico Caruso, Roland Hayes, Emilio de Gogorza, Paul Duval, Theodore Botrel, Louis Graveure, John McCormack, Jean Riddez, Wilhelm Bachaus, Josef Lhevine, Alfred Cortot, Ignace Paderewski, Leo Ornstein, Teresa Carreno, Mischa Levitsky, Hector Dansereau, Magdeleine Brard, Vincent d'Indy, Sergei Rachmaninoff, Ignaz Friedman, Maurice Ravel, Josef Hofmann, Arthur Friedheim, Catharine Goodson, Leopold Auer, Eugene Ysaye, Valentina Crespi, Efrem Zimbalist, Mischa Elman, Jascha Heifetz, Toscha Seidel, Albert Stoessel, Max Rosen, Jan Kubelik, Jacques Thibaud, Fritz Kreisler, Pablo Casals, Maurice Dambois, Alberto Salvi, La Societe des Concerts du Conservatoire de Paris, The Russian Symphony Orchestra, The New York Philharmonic Society, The Boston Symphony Orchestra, The Detroit Symphony Orchestra, Lady Gregory, Sir Alan Cobham, The Four Soloists of the Sistine Chapel Chapel Choir, The Flonzaley Quartet, The Winnipeg Male Voice Choir, The Roman Choir with Monsignor Rella of the Vatican, La Musique Militaire Francaise with Gabriel Pares, Firmin Gemier with the artists of the Theatre National de l'Odéon de Paris, Artists of the "Vieux-Colombier" (Paris-New York), New York Theater Guild Players, Tony Sarg's Marionettes, André Messager, Pierre Monteux, Modest Altschuler, Serge Koussavitzky, Josef Stransky and Ossip Gabrilowitsch.

Mr. Bourdon has also managed the following benefit concerts: for the Victims of the War in Belgium, for le Foyer du Soldat à Paris; for the French Red Cross, for the Devastated Churches in France, for the South of France Hospitals; for the War Orphans in France; for the Church of Neuville-sur-Vannes; for the War Victims (Refugees at Paris), l'Aide à la France (Montreal); for the British Red Cross; for the Canadian Red Cross; for Le Fonds de Secours Serbe; for the Westmount Rifles Regiment; for the Red Cross Hospitals (French Canadians); for the Italian Veterans Association of Canada; for the "Soldier's Benefit Fund" (Montreal); for the Italian Church of Notre-Dame du Mont-Carmel; for Madame Emma Albani; for Rudolph Plamondon; for The Notre Dame Hospital of Montreal; for The Sainte-Justine Hospital of Montreal; for The Sainte-Jeanne-d'Arc Hospital of Montreal, and for The Assistance Maternelle."

### Christmas Carols by Radio

An unusual suggestion for the celebration of Christmas has been offered by the Advertising Club of New York through its Committee on Church Advertising. It is proposed that from 7:30 to 8:30 P. M., Eastern Standard Time, Tuesday, December 24th, the entire country will join in "a Christmas carol singing festival" by means of a gigantic broadcasting hook-up handled by the National Broadcasting Company with Graham MacNamee as announcer.

A group of 10,000 choir singers from the churches of New York and vicinity will assemble in Madison Square, New York, and led by four bands and Albert Stoessel, conductor, will provide the music for the broadcast. No prayers or religious addresses are planned, merely the singing of Christmas carols by the soloists and the mixed choirs. Newspapers throughout the country will print words of the carols so that in homes, churches and other gathering places throughout the

December 21, 1929



GEORG KUGEL,  
European manager, who will arrive in  
New York on the S. S. Munich about  
January 12 for a short visit.

land, groups can join in the singing. Six motion picture companies have arranged to photograph, with sound, the singing assemblage at Madison Square.

### Pilar-Morin Recital

On Friday and Sunday evenings, Pilar-Morin, in her attractive Studio of the Theater, presented some of her pupils in a short song recital, after which she gave the second act of her play, *La Cordette*, a drama of the French Revolution, with the same pupils that had appeared previously.

On Friday, about 150 guests were present; 170 attended Sunday. The pupils singing included Rietta Duval, Tania Lubov, Lillian Valle, Dolores de Silva and Henry Doerr. There were opera selections as well as songs sung in English and Italian, which the large audience applauded warmly. Isabel Spragg, at the piano, rendered sympathetic accompaniments.

The play was highly dramatic. The admirable portrayal by Mme. Pilar-Morin of the title role brought an ovation for this distinguished artist. Her facial expressions were impressive, her acting had fire, anguish and tenderness at quickly moving intervals which kept the audience interested to the end. Misses Duval, Lubov, Valle, de Silva, and Henry Doerr were in the surrounding cast.

### Pinnera Entertained in Berlin

According to a cable from Berlin, Reichsminister Dernburg and his wife recently gave a reception in honor of Gina Pinnera and which was attended by two hundred persons from the city's best social circles. Among them with the Reichsminister Curtius Hildebrand, Reichspräsident Loeb, the American Ambassador Shurmann, and all foreign ambassadors in Berlin, also the heads of industry, art and science. Pinnera sang several songs and arias "with unheard of success." The artist particularly sang herself into the hearts of Berlin society with the Bruehilde aria.

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Interviews by telephone appointment

## Philadelphia Orchestra in Classic Mood

PHILADELPHIA.—Brahms and Bach were the two composers represented on the program presented by Leopold Stokowski with the Philadelphia Orchestra on December 13 and 14.

The Brahms Symphony No. 2 in D minor, was the opening number. Its many beauties were splendidly brought out in Dr. Stokowski's interpretation and the orchestra's execution. The first Allegro was glorious, followed by the beautiful Adagio, in which the opening theme played by the choir of cellos, was uplifting. The Allegretto grazioso, was indeed graceful with the exquisite playing of Marcel Tabuteau in the oboe solo a feature. The final Allegro simply glorified the whole number and left the audience highly enthusiastic.

Following the intermission came three of Bach's works. The Brandenburg Concerto No. 6 in B flat, for two solo violas, violoncellos and basses was superbly done, with Samuel Lipschey and Sam Rosen (the first and second viola players of the orchestra) playing the solo viola parts. The interweaving and ensemble of the two parts was perfect, while the tone of each was rich and full. Every movement was masterly, with highest honors perhaps, to the Adagio. The two soloists were recalled to the stage many times, by the applause of both audience and conductor.

The Prelude in B minor (24th Prelude from Book I of the Well-Tempered Clavier), orchestrated by Dr. Stokowski was a charming little gem, beautifully played.

The colossal Toccata and Fugue in D minor (also orchestrated by Dr. Stokowski) has proven a favorite always, and this performance was no exception. The cleverness of the orchestration is noticeable and intriguing to follow. The work formed a mighty climax to this thoroughly satisfying concert.

### ARTHUR HICE IN RECITAL

Arthur Hice, pianist, who recently returned from successes abroad, and who appeared a short time ago in recital in New York, was heard in Philadelphia, his home town, in the Foyer of the Academy of Music, on December 13.

His program held four groups, first—the Toccata in C minor by Bach and the Beethoven Sonata in A flat major, op. 110; second—the Mazurka in C sharp minor, the Nocturne in G major, and the Fantasie in F minor by Chopin; third—four numbers never before given in Philadelphia, IV from Suite (Im Nebel) by Janacek, Wiegeland and Marsch by Jirak, and Los Huertos de Sahuarita (from New Mexicana) by S. L. M. Barlow—also Andaluzia by De Falla; fourth—La Fille aux Cheveux de Lin and L'Isle Joyeuse by Debussy, Menuet and Toccata (from Le Tombeau de Couperin) by Ravel.

The third and fourth groups were played without intermission, and there was an encore after group two, as well as at the end of the program.

Mr. Hice displayed immense strength and power, splendid pedaling, thoughtful interpretation, and in the first Debussy, exquisite delicacy. In two of the Chopin numbers a beautiful tone was also evidenced. He was very well received by a good-sized audience.

### ROSALIE HOUSMAN AND ELIZABETH GUTMAN

The series of song-lecture recitals by Rosalie Housman and Elizabeth Gutman closed with a rapid but clear outlook upon modern music now coming to us from English, American, Italian, and various composers of other nationalities, such as Sibelius, Bloch and Bartok.

Mention was made of the contrast in style between the so-called Victorian composers, Scott, Elgar, and others, and the renaissance now influencing the younger men, viz. Holst, Bax, and Bliss who are making an effort to produce a national music from real English material, largely folksong.

Much sympathy can be given the American composers who struggle against odds in

effort to get their music published unaided by financial help, which would be a means of real encouragement and inspiration to continue. This condition does not exist in some foreign countries. Italian composers with Casella, Malipiero, and Pizzetti in the lead are bringing back their polyphonic past to hold their new spirit. Bartok, Sibelius, and Bloch may be considered the three outstanding men among the many who are endeavoring to forge ahead.

Miss Gutman as usual gave excellent interpretations of examples of several of the composers mentioned by Miss Housman of which "Faith" by Holst, "Sheiling Song" by Bax, Waikiki by Griffies and "The Sleep that Flits on Baby's Eyes" by Carpenter were remarkably beautiful. "Foam" by Rosalie Housman can well be classed with these.

### CURTIS INSTITUTE FACULTY RECITAL

The fourth in the season's faculty recitals of the Curtis Institute of Music was given on December 12 by Lea Luboshutz of the violin department, the usual enthusiastic audience greeting her with prolonged applause.

Little need be said of Madam Luboshutz' mastery of her instrument nor yet of her consummate art but one delights to dwell upon it for thus one renews the wonderful impression which is stamped on the mind of being carried with her into a world where live the immortals, so powerful are her interpretations and so little is one conscious of technic, method, instrument, or player—the spirit is all pervading.

Interest was increased at this recital from the fact that two compositions by members of the faculty were given their premiere, viz. Allemande and Gavotte by Lea Luboshutz and Josef Hofmann, and a Caprice, by Kreutzer, with a swiftly moving piano part arranged by Harry Kaufman was also played for the first time. This elicited instant applause and was graciously repeated. The Gavotte is written in intricate double stops with swift pizzicato climax, a fascinating composition, superbly played and which aroused the audience to such a high pitch of enthusiasm that the players were repeatedly recalled and Mr. Hofmann bowed his acknowledgment from the box.

Bach's Partita in E minor with organ accompaniment played by Alexander McCurdy, Jr., in which the sonority of the violin tone was beautifully blended with that of the organ, was first on the program. Other numbers were a Heifetz arrangement of Ponce's Estrellita, a Kreisler variation on a theme by Corelli—the two making a delightful contrast—and a concerto by Jules Conus.

Harry Kaufman was at the piano adding his skillful sympathetic accompaniments—an art so little appreciated as a usual thing but which he is placing on a level with any of the others.

M. M. C.

### MATINEE MUSICAL CLUB

The Matinee Musical Club held its second regular concert of the season on December 3 in the Ballroom of the Bellevue-Stratford, when the Club Piano Ensemble was a special feature. The Ensemble (consisting of Marion Dougherty, Ruth Leaf Hall, Helena Shortland Norton, Kathrynne L. O'Boyle, Eva Folsom Sully, Ella Wyman Wile, and Helen Bader Yost), under the direction of Agnes Clun Quinlan, did some very nice work, playing Widor's Marche Americaine, the Jensen Wedding Music (in five parts), and Rossini's Italians in Algeria. All were well received and the last proved particularly popular.

The Civic Opera Quartet (composed of Olive Marshall, Ruth Montague, Bernard Poland and Ralph Jusko, with Mary Winslow Johnston as accompanist) sang several delightful numbers from Martha. Miss Marshall's solo, the Last Rose of Summer, drew prolonged applause.

Nina Prettyman Howell, violinist, pleased with the Gluck-Kreisler Melodie Orpheus, a De Falla-Kreisler Spanish Dance, and The

Flight of the Bumble Bee transcribed by Hartmann from the Rimsky-Korsakoff composition.

Laura T. Bast, contralto, sang Adieu Forets from Tchaikowsky's Jeanne d'Arc, and Handel's Care Selve from Atalanta. Hilda Reiter Baus, coloratura soprano, sang the Polonaise from Mignon. Both were warmly applauded. Virginia Snyder and Estella Mayer were able accompanists.

### NOTES

The fourth in the series of song-lecture recitals on modern music by Elizabeth Gutman and Rosalie Housman was given on the morning of December 6, the subject this time being the pre-war and post-war German composers.

Miss Housman dwelt at some length upon Mahler—his strongly romantic tendency—his further development of symphonic form into many movements (as necessary to a completion of the whole), his combination of voice and instruments in the score, and his undoubted sincerity. Strauss, she said, can be considered as having finished his work—he has no future and on the whole his songs are his finest forms of composition, despite the opinion of many to the contrary. Schoenberg, self-taught, has talent and originality, his use of the free and equal scale being at present followed by the young German composers, such as Hindemith, Krenek and many lesser ones, all adopting his idiom.

Miss Gutman gave examples of the style and character of the songs by various composers mentioned in the lecture—Urlicht, from Mahler's Symphony No. 2 Morgen and Serenade, Strauss; a beautiful Wiegeliend, Schreker; Madrigal, Graener; Du machst mich traurig-hor, Hindemith; and Mädchentied, Schoenberg. Miss Gutman's interpretive powers are very fine indeed, a requisite in order to sing these songs in a manner to be enjoyed.

It is to be regretted that the course is finished with the next lecture. Miss Housman has much material, gathered from intercourse with many musicians and writers, a knowledge of a great deal of musical literature, both standard and modern, to which she has given intensive thought, and added to these originality of expression, which intensifies her message.

M. M. C.

### Rosalie Miller Artist in Grand Duchess

Ruth Altman, who made her debut on December 16, as The Grand Duchess, at the Heckscher Theater, with the Little Theater Opera Company, is an artist-pupil of Rosalie Miller. Miss Altman also was scheduled to sing Tuesday and Thursday evenings and at the Saturday matinee. She appeared recently at the Women's Town Club with Evan Evans and had a fine success.

Isabelle Friedman sang December 17 at the Biltmore for the Junior Emergency Relief. She is from Chattanooga, Tenn. Nellie Paley has just concluded a series of concerts over the Westinghouse Radio hour.

# SZIGETI



### Latest Notices

He is really unique.—*Berliner Tageblatt*, Oct. 28, 1929.

Szigeti appeared meteorlike, interpreting, recreating Bach in a quite wonderful manner. He is unique.—*Berliner Morgenpost*, Oct. 27, 1929.



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Parlor, bedroom and bath \$10.00-12.00

## New York Concerts

(Continued from page 20)

large, and always in purposeful taste. One is a trifle surprised that they do not cling to the proper use of the dialect, but this is not of great consequence when the general perfection of the whole is considered. It is a truly remarkable sextet, and one well equipped to portray the musical feelings of the Negro race.

Several solos by Luther King, accompanied by Andrades Lindsay, were nicely sung and as pleasantly received. Besides this artist, the other members of the unit are Anna Goodwin, Carl Barbour, Mrs. James Myers (the director), Jerome Wright and Ludie Collins.

### Alma Simpson

Lilting, rhythmic Spanish folktones, enchantingly sung, were on the program of Alma Simpson at her second recital at the 48th Street Theater. Accompanied by the Rondalla Usandizaga, sextet of bandurrias, lutes and guitars, Miss Simpson charmed her audience by her appealing presentation of quaint Argentine and Chilean folksongs, the sextet adding an attractive atmosphere to the provocative, colorful pictures portrayed by the disease. Miss Simpson also sang songs of old Catalonian composers, seven modern airs by de Falla, and numbers by Vives, Montes and Granados, assisted at the piano by Ramon Gonzales. She sang with a piquant delicacy and rhythmic sense that betrayed her understanding and love of these Spanish folktones. Mr. Gonzales' sympathetic accompaniment added just the right touch to these lovely airs, while the sextet, in addition to assisting Miss Simpson, also played instrumental numbers by Ustarroz, Torroba, Breton and Albeniz.

### New York Chamber Music Society

"The audience manifested its interest and enjoyment frequently," said a prominent paper, alluding to the Carolyn Beebe New York Chamber Music Society concert, Hotel Plaza, the usual large and musically devoted audience attending. Beginning with Beethoven's septet, which employs, beside the usual string quartet, a clarinet, French horn and bassoon, Brahms' famous quintet in F minor followed (by general request) played by Miss Beebe and associates in impeccable fashion. Throughout there was beautiful ensemble, each musician respecting the other's prominence, all combining in a complete whole. A light-hearted work, full of variety, is the Caprice in B flat by Saint-Saëns; the brilliant piano part conducted much to its success, oboist Labate and clarinet Langenus doing their part. In a box sat Charles Maduro, composer of the last item of the program, Trianon in F major, very melodious music, and Scherzo Espagnole (the latter written for the Chamber of Music Society), full of jolly spirit; these two pieces employed piano, string quintet, and woodwind, with French horn, and the combination interested everyone, applause causing the composer to bow from his seat; he waved the applause to the performers.

The usual collision followed, leading to many pleasant contacts; it was announced that Martha Attwood, Metropolitan Opera soprano, would be soloist at the next concert, January 19.

### Norfleet Trio

Steinway Hall was well filled when the Norfleet Trio, consisting of Catharine, Helen and Leeper Norfleet, sisters and brother, began the Brahms trio in C major, the scherzo going especially well. Charles Haubel, prize winner in the Schubert Contest, was represented by a Trio Suite, this being the first public performance. Saint-Saëns' F major trio finished the program, and applause at the close was so loud that it might have brought an encore. Numerous friends tendered congratulations, and two beautiful bouquets were presented to the two ladies.

### DECEMBER 16

#### Jose Iturbi

The Spanish pianist, Jose Iturbi, who had been acclaimed at his recent orchestral appearances when he played concertos by Mozart and Liszt, gave his first New York recital at Carnegie Hall to a full house, which had obviously come with great expectations.

What he played was done with such supreme art that it is difficult for a reviewer to write about it, since words seem to lose their power in attempting to describe the beauty of such music.

Mr. Iturbi's talent is such that it encompasses piano literature from Mozart to Albeniz with equal greatness, while at the same time he injects into each type different meanings and colorings in such an abundance, that it is difficult to imagine anyone attempting to transcend him.

The sparkle and dash which he gave to the Mozart Sonata in A major, No. 9, captivated and enchanted his listeners; the

pianist sang and glowed when both were required and the limpidness of his passages and the quaintness of his phrasings made one forget that it was a pianist of our times playing—it was Mozart incarnate.

Then he turned to Schumann's Arabesques and Mr. Iturbi became as great a romanticist as he had been a classicist. Here was Schumann of deep tone colorings of emotional musings and rhapsodic flights; a Schumann who glowed and at times became wistful. Of the magnitude of the pianist's technic we became aware in the Paganini-Brahms Variations, and here too we became aware of a Brahms totally different from the serious symphonist and strict classicist. This was a fantastic and poetic Brahms, and it took an Iturbi to play the variations with a variety of moods and insight which made of the work a thing of magnificent proportions. This was where the crowds burst into shouts of bravos, and it looked as if the pianist was wholly surprised so uproariously was he acclaimed.

Of Mr. Iturbi's technic it seems futile to speak; it is capable of anything and everything, while one wonders how he has been able to acquire such freedom and ease with the old fashioned finger technic he employs; it might lead one to wonder why so much worry over this and that method, especially that of the modernist technician, if one can learn to play as does Mr. Iturbi.

Following the Liszt Eleventh Hungarian Rhapsody the pianist treated his listeners to Debussy's Serenade à la Poupee and L'Isle Joyeuse and Albeniz' Fete Dieu a Seville and Triana. It was perhaps in the first of the last two named that Mr. Iturbi showed himself up as being a great showman, and the art of it lay in that he displayed his showmanship with subtlety and grace. Here he produced an exotic, Oriental flavor and again a peculiar reverential and churchly one; we should have liked to hear the piece repeated if only to hear again how Mr. Iturbi produced, both by the movements of his hands and the trick of his fingers, the languid church bell effects and, again, sounds that seemed like unto a guitar.

It is not going too far to say that Mr. Iturbi is one of the few great highlights of our times and, indeed, a welcome visitor to America.

### Little Theatre Opera Co. Gives Grand Duchess

Offenbach, composer of the standard comic operas of the era preceding Gilbert and Sullivan, wrote swinging tunes and sparkling melodies in *The Grand Duchess*, which was given as the second offering of the Little Theatre Opera Company (thirty singers) on December 16, at the Heckscher Theatre, New York, following a sold-out week in Brooklyn.

Ruth Altman, excellent singer with powerful voice, a natural actress also, made the most of the Sabre Song in her part of the Duchess, while William Hain was a fine singer-actor as Fritz, his Bottle Song going over in splendid style. Susan Fisher has a beautiful voice, and sang Wanda skilfully, Prince Paul being sung with effect by Hall Clovis. Richard Hochfelder shone in the part of Baron Puck, with Arnold Spector, Wells Clary and Carl Theman singing with uncouthness; the three villains were especially well sung and acted. The choral finale in the third act was notable, and indeed throughout the evening the young singers showed their thorough competence; likewise they danced the gavotte with its polka finish gracefully. The stage-sets and grouping were most commendable, and Conductor William J. Redick's baton kept all things moving with lively effect.

The Magic Flute is scheduled for January, when many of the leading musical lights of Greater New York will doubtless again be on hand to witness it.

### Metzger and Fiss at Arion Concert

The Brooklyn Arion Society (male chorus, conducted by Heinz Froehlich, with a ladies' section, both uniting in a mixed chorus of 250 singers) gave a well-attended concert, December 12, at the Academy. It opened with Holy Night. Then Herbert Fiss (debut), a remarkable young violinist, pupil of Carl Tollefson, played pieces by Wagner-Wilhelm, Kreisler, Wieniawski and Hubay, accompanied by Augusta Schnabel-Tollefson. He is a brilliant technician, was quite at ease, and it is safe to predict fine things for him. He was recalled many times, and played with rich tone Song of India as an encore. The sound musicianship and sympathy of his accompanist, Mme. Tollefson, was noted. Mme. Metzger, well known contralto, sang the Samson and Delilah aria and songs by Sullivan, Schubert, Brahms and Strauss, pleasing the audience from the outset, and winning much applause for her thoroughly artistic interpretations of standard vocal works. The Arions sang works ranging from XVII Century to up-to-date times, in German, ending with a choral arrangement of the Wine, Women and Song waltzes, Herr Froehlich conducting with vigor and good taste throughout the long program. Erika Kir-

## THE PICTORIAL BIOGRAPHY OF ROBERT ALEXANDER SCHUMANN

The Pictorial Biography of Robert Alexander Schumann, of which the first instalment is printed in this issue, is one of the most interesting of the series of similar biographies which the MUSICAL COURIER has printed from time to time. In this instalment is told the story of Schumann's parentage, his early artistic endeavors, both literary and musical, his marriage, and his rapid rise to fame. There is also much incidental material which carries Schumann's life up to 1844, the year in which Robert and Clara Schumann made their memorable Russian concert tour. There seems to be a natural division in the biography at this point, the first portion dealing with the joyous period of Schumann's life and the second part with the tragedy that brought his brilliant career to an untimely end.

Part two of this biography, which will be published in the next issue, tells of the progress of the mental malady which overshadowed his life, his death, and some lasting memorials which succeeding generations have made in his honor.

sten and Lucy Rauch, accompanists, did well, and were given flowers.

### Cortez' "Dazzling Technic"

The recent successful New York recital of Leonora Cortez, brilliant young pianist, brings to mind the fact that everywhere she appears it is with the same success.

For instance, when she played the last time in St. Paul, the Pioneer Press said, in part: "Leonora Cortez is a musician of rare power and finesse. The printed program itself bespoke a quality of musical intelligence, and of competence in paths not too well worn, that were borne out in distinguished style by the performance. Miss Cortez belongs to the comparatively small group of artists who, having command of a really dazzling technic, withstand all temptation to exploit it for its own sake. Throughout a recital which called unremittingly for a sustained outlay of physical strength, this young woman never once made the listener feel that an exhibition was taking place. Every item of a remarkable pianistic equipment was put, as unobtrusively as might be, at the service of the composer, and some extraordinarily beautiful music naturally resulted."

### Woodside Reengaged for Penn State Summer Session

In 1926 the Institute of Music Education was first organized by Richard W. Grant, director of music, at the Penn State College Summer Session. James Woodside was appointed director of the vocal department. Since that time the department has grown so that the services of an assistant to Mr. Woodside was necessary.

In addition to private instruction, Mr. Woodside conducts a repertory class (Style and Interpretation), and a Teachers' Training Class, based on Frederick H. Haywood's Universal Song Course for Voice Culture classes, in which the student teachers receive, in addition to their personal vocal development, a thorough exposition of the theoretical principles involved, and a practical demonstration of the authorized lesson plan for presenting this particular course.

The Universal Song Course has been adopted throughout the country in high schools, colleges and private studios. Mr. Woodside has been reengaged to return next summer for the fifth consecutive session.

Mr. Woodside's duties as assistant director of the Haywood Institute of Universal Song and as associate teacher at the Haywood Vocal Studios occupy most of his time during the remaining months of the year, excepting that one day each week he

teaches at the Trenton, N. J., Conservatory of Music.

### Compositions by A. Seismit-Doda

The list at hand of compositions by A. Seismit-Doda includes the following: Notte Lunare, For You and Me, Isabellita, Cavallata Zingaresca, Dream, and Le Livre de la Vie. It is difficult to see that these songs need any commendation from the critic, in view of the fact that they have been dedicated to and sung by some of the most noted artists of the day. Among those by whom they have been used are the following: Beniamino Gigli, Jose Santiago, Titta Ruffo, Enrico Caruso and Emilio de Gómezgorza. The music, which has been issued by various publishers, Carl Fischer, C. C. Birchard, and John Church, has the portraits of these famous artists on the title pages, with autographs thanking the composer for his courtesy, and commanding the excellence of his work.

### Praise for Dumesnil

In an editorial in the Kansas City Star about the master classes held last summer in that city, particularly was the comment about Maurice Dumesnil, who conducted a class at the Kansas City-Horner Conservatory of Music: "Although the piano is a less intimate instrument than the singing voice, it demands even more musicianship. The great pianist in reality conducts an orchestra, the players indicated by the black and white keys. Maurice Dumesnil came from Paris to conduct his Kansas City master class. The clarity of his method, his contagious enthusiasm and the sense of color and beauty he arouses in the student, will produce results not readily effaced."

### Marie Miller Pupils in Recital

On December 12, Marie Miller presented twelve of her advanced harp pupils in a recital at her private studio in New York. Those who participated were: June Nathan, Leona Manton, Norma Stedman, Mrs. Floye Harris, Alice Hundley, Dorothy Larkin, Elsa Moegle, Florence Schwerdtle, Evelyn Cox, Alice Kenny, Edith Lane, and Mrs. Roscoe Giles.

### Claus' Pupil Active

Margaret Stoerkel Wilhelm, well-known pianist and organist of Pittsburgh, Pa., has been engaged as organist at the Knoxville, Pa., Presbyterian Church. She also has several engagements as accompanist in Ohio and West Virginia. Mrs. Wilhelm is a student of John W. Claus.



UNIVERSAL SONG NORMAL CLASS AT PENNSYLVANIA STATE COLLEGE

Conducted by James Woodside, Director of Vocal Department Summer Session.  
Mr. Woodside seated at lower left.

# Pictorial Biography of Robert Alexander Schumann

Born: June 8, 1810  
Zwickau, Germany

(Photographs and data collected for the MUSICAL COURIER by Dr. Karl Geiringer)

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Died: July 29, 1856  
Bonn on the Rhine, Germany

**R**OBERT SCHUMANN is classed by the musicologists as one of the leaders of the Romantic School of Composers, together with Weber, Schubert, Mendelssohn and Chopin. Various writers have attempted to formulate a satisfactory definition of what constitutes the Romantic School in music, but in every case the definition lacked the essentials of inclusiveness and exclusiveness.

There is little in common between the melodies of Schumann and Mendelssohn, those of Weber, Chopin and Schubert. Beethoven, Haydn and Mozart, and even Bach, Gluck and Handel wrote much in a genuinely romantic vein, and, later, Brahms, Wagner, Liszt, Tschaikowsky and others were romantic wherever the mood and the subject matter demanded it.

Some of the definitions rest on a differentiation between the classic and the freer forms of composition; but there again one meets with the difficulty that classicism in art is determined by time. What was modern yesterday becomes classic tomorrow, provided, of course that it is genuinely meritorious. Beethoven, Gluck, Wagner and Berlioz were iconoclasts in their day, but they have long since become classics. Similarly, the works of the five leaders of the so-called Romantic School, are today counted among the classics of music.

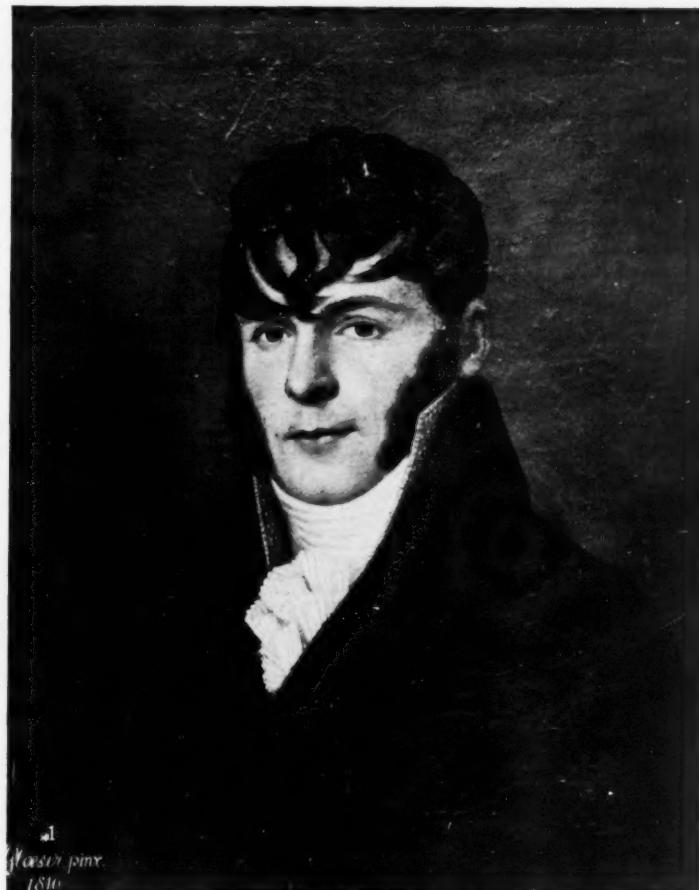
Be all that as it may, music is not a science—except to the extent that all the arts, in their technic, rest upon scientific principles—so that the classification of composers into schools or well-defined "species" is neither



essential nor important, if, indeed, it is practicable at all. The only question that need concern us in the consideration of a composer's work is: "Did he write good music, and is it good enough to entitle him to a place among the great?" With regard to Schumann

that question was affirmatively answered at no late date in his career. Unlike many another genius, he received ample recognition in his lifetime, and the reader need not be told that his name is indelibly writ in the roll of the immortals.

Schumann was a most discerning critic and he scrutinized his own efforts as unsparingly as he did those of others. As a result his works, from a short song or piano piece to a quartet, concerto or symphony, are characterized by an impeccable taste that refines and ennobles his themes and the manner of their treatment. As a lyricist he makes the third of the great triumvirate of which the other two are Schubert and Hugo Wolf. His piano compositions, which include his lone piano concerto—a work as perfect of its kind as is the Egmont overture of Beethoven—have been equalled only by Chopin, Beethoven and possibly Liszt. His symphonies, while open to criticism on the score of orchestration, contain thoughts of imperishable beauty, likewise his choral works. In the realm of chamber music his piano quintet has never been surpassed for sheer beauty, both of theme and workmanship; practically on a par with it are the piano quartet, the D minor trio and at least two of the string quartets. In the smaller forms he contributed several of the world's "immortal" melodies, among them the *Traumerei*, the *Abendlied*, and *Warum*. His untimely death in consequence of a mental disorder undoubtedly deprived the musical world of many additional master works from his pen.



(1) FRIEDRICH AUGUST GOTTLÖB SCHUMANN  
Oil Painting by L. Glaeser, 1810, in the Robert Schumann Museum in Zwickau, Saxony.

Schumann's father was an upright, straightforward character. An able business man, he was also well versed in literature. His writings, such as the romantic novel *Ritterszenen und Mönchsmärchen* and, in contrast thereto, a decidedly practical *Business Men's Handbook* won him a measure of distinction among his contemporaries. Schumann senior encouraged the artistic efforts of his gifted son, and if death had not overtaken him in 1826, when Robert Schumann was only sixteen years old, the composer would probably have been spared the opposition which his mother, a worrisome and practical-minded woman, raised to his embracing music as a profession.



(2) JOHANNA CHRISTIANA SCHUMANN (NEE SCHNABEL),  
SCHUMANN'S MOTHER

From an Oil Painting in the Schumann Museum, Zwickau.

In 1795 Friedrich August Schumann married the twenty-four year old Johanna Christiana Schnabel. The couple had four sons and a daughter; Robert Schumann, the composer, was the youngest. Johanna Schumann was gifted with unusual common sense, though she was by no means the equal of her husband in education. Her views of life were narrow and conventional, the result of her early environment. She was passionately fond of her famous son, though she caused him many an unhappy hour by forcing him into the study of the law. Robert Schumann, who realized that his mother's opposition to his becoming a musician was founded on motherly solicitude on his behalf, bore her no ill will on that account, but on the contrary throughout his life he was a most devoted son.

# Pictorial Biography of Robert Alexander Schumann



(3) ZWICKAU IN SAXONY, SCHUMANN'S BIRTHPLACE

*Engraving, First Half of the Nineteenth Century*

In the lively commercial town of Zwickau in Saxony music was always enthusiastically cultivated. The churches had excellent cantors, and up to the time of Schumann's youth the young choristers were required to sing twice a week and on Holy Days in the streets and public squares. Friedrich August Gottlob Schumann (born 1773) settled in this township in 1807, and after pursuing the calling of writer and druggist with varying success he founded a book concern which soon became very prosperous. The Schumann publications, which included German translations of the works of Byron and Walter Scott, played an important role in the literary and political life of Saxony.



(4) SCHUMANN'S BIRTH-HOUSE IN ZWICKAU

*From an Old Engraving*

Robert Alexander Schumann was born at 9:30 on the evening of June 8, 1810, in the house, Am Markt No. 5, in Zwickau, Saxony; he was baptised six days later. The lad early showed signs of extraordinary musical and literary gifts. He wrote poems, dramas, a treatise on the aesthetics of the tonal art, translated classical authors, played the piano and composed. In a diary which he kept at that time he wrote: "I really do not know what I am destined to be. I believe I have imagination though I know I am not a deep thinker. Posterity will decide whether I am a poet."



(5) THE MARKET PLACE IN LEIPZIG

In accordance with the wish of his mother Schumann matriculated at the University of Leipzig in 1828, but the city as well as the academic life was not to his liking. Soon after his arrival there he wrote to a friend: "Leipzig is a detestable place where one can not enjoy life at all." But when he made the acquaintance of the distinguished piano pedagogue, Friedrich Wieck, and his nine year old daughter, Clara, Schumann became reconciled to the life in Leipzig.



(6) CARL MARIA VON WEBER

Soon Schumann's father decided that it was time for his son to be placed under an eminent master. He approached Weber, the celebrated composer of Freischütz, but the master's departure for London and his untimely death soon thereafter prevented Schumann from becoming his pupil. Although Schumann never became an actual pupil of Weber, the romantic German master was his ideal and guiding influence.



(7) SCHUMANN AS A YOUTH

Young Schumann founded a literary circle of which he was the life and soul, and soon thereafter he assembled an orchestra among young people of his own age, which he drilled with enthusiasm and tireless energy. At the age of twelve Schumann essayed the composition of works in large form. He composed a cantata and the 150th Psalm for chorus and orchestra, which he produced with his own orchestra.

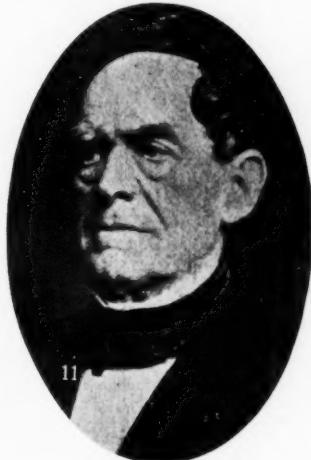
# Pictorial Biography of Robert Alexander Schumann



8

(8) CLARA WIECK AT THE AGE OF SIXTEEN

Clara Wieck (born 1819), who later became Schumann's wife, was a most precocious piano talent, and under the excellent guidance of her father she made successful public appearances at the age of ten, and three years later undertook her first extended concert tour. She soon became known as one of the foremost Beethoven interpreters and in later years as a Chopin and Schumann player. Clara also showed considerable talent for composition. When Schumann arrived in Leipzig a warm friendship sprang up between the nine year old girl and the young student. The fairy tales and ghost stories with which he regaled the little piano virtuoso were highly prized by her. The relations between the two later developed into an ideal union of two artistic souls.



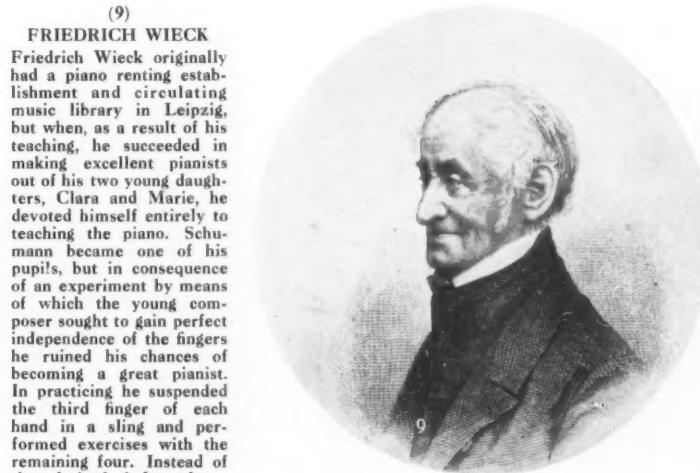
(11) HEINRICH DORN

Returning to Leipzig in the fall of 1830 Schumann felt the need of a thorough course of training in composition. The teachings of Wieck no longer sufficed and he placed himself under the guidance of the court conductor, Heinrich Dorn, under whom he went through a systematic and complete course in musical theory. He had the highest regard for Dorn and remained with him for two years. In letter to his mother he wrote: "Dorn, my theory teacher, has done much for me. By conscientious attention to his teaching I have gained that clearness in musical utterance which I have always sought but never seemed to be able to achieve."

(9)

**FRIEDRICH WIECK**

Friedrich Wieck originally had a piano renting establishment and circulating music library in Leipzig, but when, as a result of his teaching, he succeeded in making excellent pianists out of his two young daughters, Clara and Marie, he devoted himself entirely to teaching the piano. Schumann became one of his pupils, but in consequence of an experiment by means of which the young composer sought to gain perfect independence of the fingers he ruined his chances of becoming a great pianist. In practicing he suspended the third finger of each hand in a sling and performed exercises with the remaining four. Instead of the desired independence of the fingers, the result proved to be a complete paralysis of the middle fingers. As there was no longer any hope of Schumann's becoming a piano virtuoso, Wieck laid particular stress on his education in the theory of music and composition.



(10) MARIE WIECK

Marie Wieck was the stepsister of Clara Schumann. Clara's mother divorced Friedrich Wieck, who afterwards married his pupil, Clementine Fechner, the mother of Marie Wieck. Under the tutelage of her stepfather, Marie became a pianist and at the age of eleven she won much favor in a concert given by Clara Schumann. In later years Marie Wieck concertized with unvarying success. She became court pianist to the house of Hohenzollern and was one of the first women to have the title of professor conferred upon her, but she never became as famous as her distinguished sister Clara.

(12)  
ROBERT SCHUMANN  
AT THE AGE OF  
TWENTY-ONE

Schumann's earliest published compositions appeared after he was able to dedicate himself entirely to music. They are exclusively piano pieces and include the variations on the name Abegg; Les Papillons, begun in 1829; the arrangements of the Paganini Caprices; the intermezzos on a theme by Clara Wieck; and finally the toccata and the allegro. At twenty-one Schumann started his literary work. His first article to appear in print was in enthusiastic praise of a new composition by Chopin, who at that time was practically unknown. It is an interesting coincidence that Schumann's last article, which appeared more than twenty years later, placed the stamp of approval on another unrecognized genius. In that celebrated essay, entitled *Neue Bahnen* (New Paths), published in 1855, Schumann heralded to the musical world the genius of young Johannes Brahms.

12

# Pictorial Biography of Robert Alexander Schumann



(13) HEIDELBERG

*An Engraving, First Half of the Nineteenth Century*

In 1829 Schumann left Leipzig for Heidelberg, the home of poetry and romance. Here, a few decades earlier, Arnim and Brentano had flourished, and the famous folk songs, "The Boy's Wonder Horn," had been written. On this sacred, artistic ground it was impossible for Schumann to pursue the dry study of the law. He became the favorite of the musical contingent of Heidelberg and was seldom seen at the University. After a year in Heidelberg, Schumann made a definite decision as to his future and begged his mother to consult Friedrich Wieck as to the advisability of his embracing a musical career. Wieck was most enthusiastic in his praise of Schumann's musical talent, with the result that the young composer's mother at last, though with a heavy heart, withdrew her objections to her son's becoming a musician.



14

(14) NICCOLO PAGANINI

When he was twenty years old Schumann attended a Paganini concert. The demoniac playing of the violin wizard so excited the impressionable young composer that he then and there decided to dedicate himself to the career of a virtuoso. When later the paralysis of his middle finger made this impossible, Schumann expressed his admiration for Paganini in two compositions; he arranged Paganini's Caprices as piano studies (op. 3) and as concert etudes (op. 10). These early efforts, while not musically profound, are counted among the most brilliant of Schumann's piano compositions.



15

(15) LUDWIG SCHUNKE ON HIS DEATHBED

Schunke (born 1810), an excellent virtuoso and composer, was one of Schumann's most faithful friends. As one of the founders of the "Neue Zeitschrift für Musik" he served the paper only one year as he died in 1834 at the age of twenty-four. Wieck resigned from the staff at that time and Schumann became the sole editor, which post he held until 1844.



16

(16) ROBERT SCHUMANN AS A YOUNG MAN

*Lithograph by Krichuber*

Schumann regarded 1834 as the most significant year of his life. In that year he, with Friedrich Wieck, the composer Schunke and the pianist J. Knorr founded the "Neue Zeitschrift für Musik". The motto of their journal was "To revere the olden time, to condemn the empty virtuosity of the present and to prepare for and hasten a better future". Schumann's own contributions to this periodical were under the pen names Florestan, Eusebius and Meister Raro. Each of these names symbolized a temperamental characteristic of Schumann. Florestan was enthusiastic, impulsive and virile; Eusebius was a gentle dreamer, introspective, almost effeminate; Meister Raro was intellectual and calm. Schumann had a particularly attractive way of illuminating a new work from different viewpoints, now as Florestan, now as Eusebius, and again as Meister Raro. These three imaginary beings, together with a few actual living persons, formed what Schumann called the "Davidsbund", an intellectual fraternity which existed only in his fancy and whose object it was to "down the Philistines, musical and otherwise".

# Pictorial Biography of Robert Alexander Schumann



17

(17) E. T. A. HOFFMANN

The works of this well known romantic poet, composer, caricaturist and painter made a deep impression on Schumann. Together with Jean Paul, Hoffmann was one of the favorite authors of young Schumann. To his memory Schumann dedicated one of his finest compositions, *Kreisleriana*, op. 16, named after the conductor Kreisler, the chief figure in Hoffmann's novel *Kater Murr*. Schumann's *Fantasiestücke*, op. 12, and *Nachtstücke*, op. 23, clearly show the influence of the romantic and mysterious Hoffmann.



18

(18) ADALBERT VON CHAMISSO

Together with those of Eichendorff, Heine, and Goethe, Schumann was very fond of setting the poems of Chamisso to music. The three songs opus 31, as well as the great song cycle "Frauenliebe und Leben" (Woman's Life and Love), composed in the prolific year 1840, are on Chamisso texts. This poet, who idealized domestic relations, naturally appealed strongly to Schumann in the year in which he embarked on married life.



19

(19) JEAN PAUL (RICHTER)

The essentially romantic and emotional nature of young Schumann is reflected in his love for the works of the poet Jean Paul. Schumann wrote, "Jean Paul is still my favorite, not excepting Schiller; Goethe I do not yet understand." Again: "Jean Paul has often brought me on the verge of insanity, but the rainbow of peace always shone through my tears, stilled my heart and uplifted me." Schumann wrote in the style of Jean Paul, visited the widow of the dead poet, and received from her a gift of his photograph. He reproached his friends for not having read Jean Paul and even went so far as to break off a boyish love affair because the object of his affections spoke of Jean Paul in irreverent terms.



20

(20) CLARA SCHUMANN (NEE WIECK) IN 1840

"Each day, each hour she seems to grow more charming in mind and body," said the twenty-five year old Schumann of his youthful friend, Clara Wieck. But father Wieck would not hear of a union between the two. For a long time he remained obdurate until Schumann's entreaties and insistence gained his qualified consent, dependent on Schumann's leaving Leipzig and bettering his fortunes. The young composer and critic hoped to find a suitable field for wide activity in Vienna; but after prolonged negotiations his project to have the *Neue Zeitschrift für Musik* (New Journal of Music) published there fell through. Nothing daunted, he returned to Leipzig, only to meet the sternest opposition on the part of Wieck to the further courtship of his daughter. At last the lovers sought the aid of the courts, which finally decided in their favor.\*

The couple were accordingly married on September 12, 1840.

\*Ed. note.—It seems that under the Saxon law the courts had jurisdiction to authorize marriages in cases of unreasonable opposition on the part of parents.



21

(21) ROBERT SCHUMANN

Lithograph by Rietschel Rohrbach

The happiness of Schumann's early married life is reflected in a wealth of wonderful compositions. In the first year he wrote no less than 138 songs; in 1841 he composed the B flat and D minor symphonies and the suite "Overture, Scherzo, Finale"; 1842 brought the string quartets, piano quartet and the immortal piano quintet in E flat.

# Pictorial Biography of Robert Alexander Schumann



22

(22) SCHUMANN'S DWELLING IN LEIPZIG

Schumann spent the happiest years of his life in his Leipzig home in Inselstrasse. Here the young master passed the first four years of his married life with his gifted wife, and during this time his first two children were born. The Schumanns continued to live in this house until they took up their home in Dresden.



23

(23) MARIE SCHUMANN

On September 1, 1841, their first child was born to the Schumanns. Marie Schumann followed in her mother's footsteps and became a pianist. After her father's death she accompanied her mother on the numerous concert tours which she had to undertake to enable her to support her large family. Marie Schumann died a few weeks ago in Interlaken, Switzerland.



(24) ELISE SCHUMANN

Elise Schumann, the second child of Robert and Clara, was born in Leipzig on April 25, 1843. Like her parents and older sister she dedicated herself to music and became a piano teacher. In 1877 she married Louis Sauerhoff, a merchant, with whom she lived happily for thirty-four years. Sauerhoff died in 1911 and his wife outlived him by seventeen years. She died July 1, 1928 at the age of eighty-five.



(25) LUDWIG SCHUMANN

Robert and Clara Schumann were overjoyed at the birth of a much desired son on February 8, 1846. The child, which was named Emil, was extremely delicate and became ill almost immediately after birth. The most loving care did not suffice to save the baby's life, and he died on June 22, 1847. Six months later, on January 20, 1848, in Dresden, a second son, Ludwig, was born to the artist couple. Ludwig was destined for a business career by his parents, but never succeeded in advancing beyond a clerkship. He fell a victim to the same dreadful malady as his father and died in 1899 in the asylum Celditz in Saxony.



(26) JULIE SCHUMANN

Julie Schumann was born in Dresden on March 11, 1845. At the age of twenty-four she married Count Victor Marmait and three years later on November 10, 1872, she died.



27

(27) FERDINAND SCHUMANN

Ferdinand, the third son of Robert and Clara Schumann, was born in Dresden on July 16, 1849. Like his older brother, he became a business man. He died at the early age of forty-two in Gera.



(28) EUGENIE SCHUMANN

Eugenie, the seventh child of the Schumanns, was born in Düsseldorf on December 1, 1850. She became a musician and for many years was active in England as a pianist and teacher. In 1925 Eugenie Schumann published a book of valuable memoirs of her distinguished artist parents; the work contains much new and interesting material. Like her gifted sister Marie, Eugenie is still living in Interlaken, Switzerland.



(29) FELIX SCHUMANN

Felix Schumann, the eighth child and fourth son of Robert and Clara Schumann, was born in Düsseldorf on June 11, 1854, previously to which time his father had been confined in the Endenich asylum near Bonn. In accordance with Schumann's wish he was named after Mendelssohn, the admired and beloved friend of his father. Felix, who intended to devote himself to the study of philosophy, was not destined to live long. At the age of twenty-five, on February 16, 1879, he died at his mother's home in Frankfort on the Main.

# Pictorial Biography of Robert Alexander Schumann



(30) SCHUMANN  
Engraving by A. Hüssener

On December 4, 1843, Schumann brought out his first work of large proportions. He personally conducted the performance of his *Paradise and the Peri*, founded on Thomas Moore's *Lalla Rookh*. The work, which had been written in the remarkably short space of four months, had a tremendous success. It had to be repeated a few days later, and was subsequently given in America. Schumann was now world-renowned.

(31) THE FORMER LEIPZIG CONSERVATORY

In 1843 Schumann became teacher of piano, composition and score-reading at the Leipzig Conservatory, which had just been founded by Mendelssohn. But Schumann showed little aptitude as a teacher, with the result that his activity at the conservatory was unsatisfactory both to himself and to his pupils. His connection with the institution ended the following year, when he moved to Dresden.



(32) LORD BYRON

From his earliest youth Schumann had the greatest admiration for the personality of Lord Byron. This was expressed in one of Schumann's finest works, the music to Byron's *Manfred* (1848). This inspired work with its intensely dramatic overture was first produced by Franz Liszt at the Weimar Court Opera in 1852. Since that time *Manfred* has rarely been given except in concert form.



(33-34) DRESDEN  
*Views of the Marienbrücke (Mary's Bridge) and the Royal Palace*

In 1844 Schumann relinquished the editorship of the *Neue Zeitschrift für Musik* and the post as teacher at the Leipzig Conservatory, and, together with his wife, took up his abode in Dresden. He hoped thus to find relief from a condition of profound psychic depression, which proved to be the forerunner of the mental malady which resulted in his death. His improvement was slow, yet he soon experienced a period of increased productivity. As a result of contrapuntal studies which he undertook together with his wife he wrote six fugues for organ, four similar works for piano, the studies for pedal piano, as well as the piano concerto in A minor and sketches for the C major symphony.



# Pictorial Biography of Robert Alexander Schumann



(35) RELIEF OF ROBERT AND CLARA SCHUMANN

Clara Schumann's pianistic ambitions and her desire to contribute toward the support of her household resulted in the couple's undertaking a Russian tour in 1844. In an interesting letter the composer chronicles their triumphs in St. Petersburg as follows: "We are here four weeks now. Clara has given four concerts and has played for the Czarina. The first two concerts were not so well attended, but the third was sold out; the fourth, in the Michaelis Theater was the most brilliant. Count Wilhorsky arranged an orchestra evening for us, at which I conducted my B flat symphony. The Czar and Czarina have been most cordial to Clara. Last week she played for them and a select circle for two hours. Clara will tell you personally of the splendor of the Winter palace, through which we were ushered. It is like a scene from the Thousand and One Nights." The letter was addressed to Friedrich Wieck, Schumann's father-in-law, with whom a reconciliation had been effected. This Russian tour followed visits to Hamburg, Copenhagen (Clara Schumann alone), and Bohemia. At first Schumann enjoyed these tours, but soon wanted to return to the peace and comfort of domestic life. After much persuasion his wife succeeded in inducing him to go with her to Russia. The enthusiasm with which Clara was received everywhere did much to popularize her husband's compositions. At St. Petersburg the Schumanns met their old friend Henselt, the distinguished pianist and composer. At a soiree at the home of Prince O'denburg Henselt and Mme. Schumann played Robert Schumann's Variations for two pianos, a work that soon became a model for compositions of that kind. The piano quartet, one of the most beautiful works of its kind, was dedicated to Count Wilhorsky, as a result of the evening arranged by him for the Schumanns. Schumann was delighted with the visit to Russia, and planned a tour to England the following year, during which he intended to conduct excerpts from his Paradise and the Peri. But the project did not materialize. Instead of going to England they visited Vienna in 1846, Schumann conducting his B flat Symphony and his wife playing his piano concerto. The Viennese public were cool and unappreciative, thus justifying a former utterance of Schumann to the effect that "the Viennese are an ignorant people, and know little of what goes on outside their own city."

(36) THE SONG OF MIGNON FROM GOETHE'S WILHELM MEISTER  
(Facsimile Manuscript)

Schumann's opus 98A consists of the songs of Mignon, the bard and Philine, with piano accompaniment. Opus 98-B is the Mignon requiem for solo voices, chorus and orchestra. The songs were composed in 1849 and were published in 1851. The manuscript of the Mignon song, "Don't ask me to speak", is a good example of the nervous and somewhat disordered style in which Schumann wrote after the first serious attack of his mental malady in 1845.



37

(37) FELIX MENDELSSOHN-BARTHOLDY

Mendelssohn did everything in his power to propagate the works of his friend Schumann. He was a most faithful colleague and personally produced Schumann's compositions whenever opportunity offered. Schumann looked up to his gifted, worldly and influential friend "as to a mountain".

## Chicago Keenly Enjoys La Juive

Raisa at Her Best and Performance  
Unusually Good—La Forza del  
Destino Revived with Muzio,  
Marshall and Formichi in  
the Leads

LE JONCLEUR, DECEMBER 8 (MATINEE)

CHICAGO—This season's repertory at the new opera house has been so well conceived as to win much praise for the management of our operatic institution, and the performances have been kept on a standard seldom reached in the annals of our company. The repetition of *Le Jongleur* for the suburbanites again revealed Mary Garden at her best. Her associates in Massenet's lyric legend were the same as those that performed so well in the same work the previous week and who shared with the star the success of the afternoon.

LA JUIVE, DECEMBER 9

A certain member of the Chicago Civic Opera Company whose name was omitted from one of our reviews complained bitterly of its absence in our comment and added to his caustic remarks: "One of these days you will review an opera without mentioning the names of any of the protagonists." Very well, then, we will do so, but not for the performance of *La Juive*, given with excellent artists, so well headed by Rosa Raisa, who sang the role of Rachel.

Raisa has often been heard in *La Juive*, but it is doubtful if she has ever looked as winsome as on this occasion in her various new gowns, nor is it probable that she has ever sung it as well, with such opulence of tone, such tenderness, such passion of love and hatred as at the revival of the old Halevy score. To give those old operas one needs singers of note, routine in their work and in tradition. In Mme. Raisa the management possesses such an operatic singer, one who never leaves anything to chance, who faces the public fully prepared to give of her very best and who, even in a part in which she has been heard many times, knows how to add details here and there that give to her presentation a touch of novelty. Her success was a personal triumph.

Superb was the Cardinal as sung and acted by Alexander Kipnis. His perform-

ance in itself was well worth the price of admission, as he dominated every scene.

The public hugely enjoyed the Eleazar of Charles Marshall, and it is stated that those who pay "the ducats" are the best critics. We accept their judgment.

Alice Mock gave distinction to the role of the Princess Eudossia; her lovely voice was heard to fine advantage and she acted with much ability.

Theodore Ritch, visibly nervous at first, came into his own in the second act, and his Prince Leopold may easily be counted among his most effective roles.

We had to look on our program to find out what part Antonio Nicholich was trying to portray. Judge our consternation when we saw he was Ruggiero, Provost of Constanze, a man of position, after all, in the plot, but as dressed and acted by this young artist the personage seemed a weak figure, and far removed from a provost in the days of Cardinal Brogni.

Emil Cooper, to whom a great deal of the old repertory has been entrusted, again gave an excellent account of himself, as he directed a performance that for virility, musicianship and clear interpretation left nothing to be desired. Old operas also need a rousted conductor whose musical mentality is sufficient to rejuvenate old passages. With Cooper at the helm the performance of *La Juive* had smooth and interesting sailing.

RIGOLETTO, DECEMBER 10

The performance of *Rigoletto* was not up to the standard. Often the orchestra was not in accord with the singers, several of whom committed musical errors besides deviating from pitch.

Edith Mason was a lovely Gilda; Charles Hackett a handsome Duke; Richard Bonelli a forceful *Rigoletto*; Virgilio Lazzari a solorous Sparafucile; Coe Glade a pleasant Maddalena, and Constance Eberhardt a young Giovanna. Mr. St. Leger conducted.

FALSTAFF, DECEMBER 11

The excellent cast that performed previously in *Falstaff*, so well headed by Giacomo Rimanini in the title role, was heard in a repetition of Verdi's comic opera.

DON QUICHOTTE, DECEMBER 12

A repetition of *Don Quichotte* gave Vanni-Marcoux another opportunity to delight the Thursday evening habitues, in the title part. Vanni-Marcoux, who created the role at the premiere of the work at the Paris Opera, has sung it more than three hundred times and his conception is one to be admired.

LA FORZA DEL DESTINO, DECEMBER 14

After an absence of several years from the repertory of our company, *La Forza del Destino* was revived with a star cast. Emil Cooper was at the conductor's desk and under his forceful baton the Verdi score had a fine interpretation.

The performance featured Claudia Muzio in the role of Donna Leonora, Marshall as Don Alvaro, Formichi as Don Carlo.

FAUST, DECEMBER 14 (EVENING)

Popular prices marked the first performance of *Faust* during the present season; Rene Maison was featured in the title role. A more complete review of the performance is deferred until next week. RENE DEVRIES.

### Ninth Week at Metropolitan

Tannhauser will open the ninth week of the Metropolitan Opera season next Monday with Jeritza, Matzenauer, Fleischer, Kirchhoff, Tibbett, Mayr, Windheim, Bloch, Gabor, Wolfe, and Bodanzky conducting. Pagliacci and Haensel und Gretel will be the Christmas matinee double-bill, the former with Oltrabelli, Martinelli, Scotti, Cehanovsky, Bada, and Bellezza conducting; the latter with Mario, Bourskaya, Manski, Wakefield, Lerch, Flexer, Schutzenhoff, and Bodanzky conducting. La Rondine will be the Christmas night opera, with Bori, Fleischer, Swarthout, Ryan, Flexer, Falco, Lerch, Wells, Gigli, Tokatyan, Ludikar, Paltrinieri, Picco, Wolfe, and Bellezza conducting. Other operas will be The Barber of Seville, Thursday evening, with Galli-Curci, Wakefield, Tokatyan, DeLuca, Pinza, Malatesta, Gandomi, Paltrinieri, and Bellezza conducting; The Girl of the Golden West, as a special matinee on Friday, with Jeritza, Besuner, Martinelli, Tibbett, Pasero, Marshall, Macpherson, Ananian, Malatesta, Tedesco, Bada, Altglass, Windheim, D'Angelo, Gabor, Cehanovsky, and Bellezza conducting; Andrea Chenier, Friday evening, with Ponselle, Bourskaya, Dalossy, Flexer, Lauri-Volpi, Danise, Ludikar, Wolfe, Gustafson, Gandomi, Picco, Paltrinieri, and Bellezza conducting; Manon Lescaut, Saturday matinee, with Alda, LaMance, Gigli, DeLuca, D'Angelo, Tedesco, Bada, Windheim, Picco, Gandomi, Cehanovsky, and Serafini conducting.

At next Sunday night's Special Holiday concert, Erna Rubinstein, violinist, will play, and Dalossy, Mario, Oltrabelli, LaMance, Ryan, Tokatyan, Tibbett and Rothier will sing. Pelletier will conduct.



TAMAKI MIURA,  
who is in New York again, following  
a series of successful concerts in the  
Hawaiian Islands (seven appearances),  
in Los Angeles, San Francisco, Fresno,  
Seattle, Salt Lake City, Ogden, Denver  
and Sacramento. During the summer  
she made a three months' tour in and  
around Ohio. In January Mme. Miura  
will sing *Madame Butterfly* in Pitts-  
burgh, and *Namiki San* in February  
with the same company. The popular  
Japanese singer recently recorded arias  
from *Madame Butterfly* and *Mignon*, as  
well as some of her Japanese Children's  
Songs, for Victor.

## Romeo et Juliette at Metropolitan

Bori and Gigli in First Performance  
this Season—Opera Finely  
Given—Edward Ransome Makes  
Debut in *Il Trovatore*—Rep-  
etitions Please

ROMEO ET JULIETTE, DECEMBER 9

Gounod's *Romeo et Juliette* received its first performance of the season at the Metropolitan on Monday evening. The occasion proved memorable for several reasons. To begin with, the ill-fated lovers of Verona were admirably impersonated by no lesser artists than the ever-lovely Lucrezia Bori, representing the House of Capulet, and Beniamino Gigli, who responded lyrically—and eloquently so—for the Montagues. Miss Bori was in fine voice, sang with her usual vocal ease and warmth, and was altogether ravishing, as we say in Paris. Mr. Gigli gave lavishly of his beautiful voice and vocal art.

In the second place, the performance proved notable in that it gave Gladys Swarthout, in the role of Stephano, another opportunity to demonstrate why she is a significant addition to those artists at the Metropolitan Opera House who may be regarded as assets to that venerable institution. Her singing of the page's charming little air revealed anew a voice of lovely quality and generous range, a commendable sense of style and infectious spirit. Enthusiastic applause, which was richly merited, brought her before the curtain a number of times. Miss Swarthout will bear watching.

For the rest Mr. De Luca's Mercutio maintained the customary high standard of his art, and the same may be said of Mr. Whitehill's Capulet and Mr. Rothier's Friar Laurent. Mr. Hasselman's conducting deserves honorable mention.

Die WALKÜRE, DECEMBER 11

The third Walküre performance was probably the most satisfactory of the season thus far. Mr. Bodanzky was back at the conductor's desk and gave Wagner's beautiful score a colorful reading. He also restored the second act scene between Wotan and Fricka, which had been cut by Mr. Rosenstock and Dr. Riedel. For that we are not so thankful, for the scene is one of those that aroused the fury of Wagner's adverse critics. Dorothea Manski made a very acceptable Brünnhilde, though her voice does not quite measure up to the exactions of the part in power and dramatic intensity. Clarence Whitehill, in good voice, gave his usual impressive Wotan and Walter Kirchhoff was an impassioned Siegmund. Grete Stueckgold, a most attractive Sieglinde, sang at the top of her form, and Richard Mayr was a sufficiently sinister Hunding.

MANON LESCAUT, DECEMBER 12

Manon was the Thursday evening offering and with Alda in the title role, De Luca as Lescaut and Martinelli as Des Grieux. One naturally expects beautiful singing and acting from such distinguished artists, and, with Serafini at the helm, it was all in all a delightful performance. Moreover, the balance of the cast was also excellent, including D'Angelo, Tedesco, Bada, Cehanovsky, La Mance, Gandomi, Windheim and Picco. The large audience was very enthusiastic, the principal singers being in excellent voice and well deserving all the praise they received.

TANNHÄUSER, DECEMBER 13

The Tannhäuser performance of Friday evening was good, but there was nothing particularly stirring about it. Honors were

(Continued on page 39)

### First Boston Symphony Non- Subscription Benefit

Plans are under way for a special non-subscription performance of the Boston Symphony Orchestra to be given in Carnegie Hall on Friday afternoon, January 10. The net proceeds of this concert, made possible through the kindness of Dr. Serge Koussevitzky, will go towards the American Society for Relief of Russian Exiles, Inc., in collaboration with the High Commission for Refugees League of Nations and International Anti-Tuberculosis Union.

On the trip which Mrs. Henry P. Loomis, president of the American Society, made through twelve countries to study the existing conditions of Russian exiles, she was distressed by the misery and hardship under which these people struggle hopelessly. When Dr. Koussevitzky learned about the suffering of his compatriots, he very

generously conceived the idea of a benefit performance for these unfortunate and deserving exiles.

### Philadelphia Orchestra Announcements

Leopold Stokowski closed his first twelve weeks as conductor of the Philadelphia Orchestra this season with the pair of concerts of yesterday and today. During his absence, Ossip Gabrilowitsch, conductor of the Detroit Symphony Orchestra, will preside for ten weeks, from December 27 to March 1; Emil Mlynarski, now associated with the Philadelphia Grand Opera Company and the Curtis Institute of Music, will conduct on March 14 and 15, and Artur Bodanzky, of the Metropolitan Opera Company, will lead the orchestra on March 21 and 22. On March 24, Mr. Stokowski plans to return and will thereafter continue without interruption until the season closes with the concerts on April 25 and 26.

The Philadelphia Orchestra Association also announces that, upon the withdrawal of Mr. Swan as lecturer at the children's concerts, Ernest Schelling has been secured as lecturer and conductor for the remainder of the season, a post which he had been forced to relinquish this year because of other demands upon his time.

### American Opera Company to Visit New York

After an absence of two years, the American Opera Company, Vladimir Rosing, director, will return to New York at the Casino Theater for one week beginning January 6. The repertory will include *Faust*, *Carmen*, *Madame Butterfly*, *Marriage of Figaro*, and the New York premiere of the new American opera, *Yolanda of Cyprus*, by Clarence Loomis of Chicago and Cale Young Rice of Louisville, Ky.

In accordance with the company's policy to present one new work by a native composer each season, this opera was given its world premiere in Chicago on October 9, where the company opened its season, thus marking its third national tour and second international tour. The Chicago season was followed by engagements in St. Paul, Indianapolis, Cleveland, Detroit, Buffalo, Toronto and Montreal; the company everywhere meeting with great success. Following the New York engagement, the tour will continue, with appearances in Washington, Baltimore, Richmond, Atlanta, Birmingham, New Orleans, St. Louis, Chattanooga and Pittsburgh. This season, fourteen new artists were added to the company, bringing the artistic personnel up to ninety-two.

### Josefa Hofmann to Wed

Josefa Hofmann, daughter and namesake of the famous pianist, Josef Hofmann, is to be married to Mr. Howard C. Fair, of Kingston, Ont., on Christmas afternoon, according to an announcement made by her mother, Mrs. Marie Eustis Hofmann, of Aiken, S. C. The bridegroom is a graduate of the Royal Military College of Canada and of the Equitation School at Weedon, England. He is now form master and riding master, at the Avois Preparatory School in Kingston.

## Last Minute NEWS

### Schipa Triumphs at La Scala

(By special cable)

Milan, December 17.—Schipa's debut at La Scala in *L'Elisir d'Amore* a triumph. L.

### Berlin Gives Schipa Ovation

According to a cable received from Berlin, the Chicago Civic Opera tenor, Tito Schipa, was acclaimed at his concert there and tendered one of the greatest ovations ever accorded an artist. C.

### 17,000 Hear Lindsborg Chorus

(By special telegram)

Kansas City, Mo., December 16.—Over seventeen thousand people listened attentively and reverently to two beautiful performances of the *Messiah* given in Convention Hall, this city, by the Lindsborg Chorus, under the direction of Dr. Haggard Brase, on Saturday night, December 14, and Sunday afternoon, December 15. Over one thousand were turned away from the afternoon concert. E. M. H.

# MUSICAL COURIER

*Weekly Review of the World's Music*

Published every Saturday by the

MUSICAL COURIER COMPANY, INC.

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WILLIAM GEPPERT.....Vice-President  
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Steinway Building, 113 West 57th Street, New York  
Telephone to all Departments: CIVIC 4500, 4501, 4502, 4503, 4504, 4505  
Cable address: Musicer, New York

Member of Merchants' Association of New York, National Publishers' Association, The Fifth Avenue Association of New York, Music Industries Chamber of Commerce, Honorary Member American Optimists.

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Marshall Building, 220 South Michigan Ave., Chicago. Telephone,  
Marshall 8112.  
LONDON AND GENERAL EUROPEAN HEADQUARTERS—CESAR SABR-  
GRINGER (in charge), 124 Wigmore Street, W. 1. Telephone, Mayfair 8452.  
LONDON BUSINESS OFFICE—175 Piccadilly, W. 1. Telephone, Gerard 5267.  
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BERLIN, GERMANY—C. HOWARD TRAINE, Witzlebenstr. 32, Berlin-Char-  
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phone, R12-0-47. Cable address: Musicer, Vienna.  
MILAN, ITALY—CHARLES D'IP, Via Capill 8.

For the names and addresses of other offices, correspondents and representatives  
apply at the main office.

SUBSCRIPTIONS—Domestic, Five Dollars; Canadian, Six Dollars. Foreign,  
Six Dollars and Twenty-five Cents. Single Copies, Fifteen Cents at News-  
stands. Back Numbers, Twenty-five Cents. American News Company, New  
York, General Distributing Agents. Western News Company, Chicago, Western  
Distributing Agents. New Zealand News Company, Auckland, Agents  
Administration News Co., Ltd., Agents for Sydney, Melbourne, Brisbane, Ad-  
elaide, Perth, Tasmania. Agents for New Zealand, New Zealand News Co., Ltd.,  
Wellington. European Agents, The International News Company, Ltd., Bream's  
Building, London, E. C. 4, England.

The MUSICAL COURIER is for sale at the principal newsstands and music  
stores in the United States, and in the leading music houses, hotels and  
blousques in Europe.

Copies for Advertising in the MUSICAL COURIER should be in the hands of  
the Advertising Department before 12 o'clock noon the Friday preceding the  
date of publication. The advertising rates of the MUSICAL COURIER  
are computed on a flat rate basis, no charge being made for setting up  
advertisements. An extra charge is made for mortising, notching, leveling, and  
layout which call for special set-ups.

Entered as Second Class Matter, January 8, 1882, at the Post Office at New  
York, N. Y., under the Act of March 3, 1873.

NEW YORK DECEMBER 21, 1929 No. 2591

Christmas carols are coming. And the jazz brigades say: "Well, what of it?"

Modernistic music was a detour. The tonal art again is proceeding along a straight road.

The peaceful bridge of the classics has guided the world safely over the hysterical abyss of the modernistic.

It does not follow that because you give your infant son a toy fiddle for Christmas, he is going to become a Ricci or a Menuhin.

Hazlitt, speaking in general, unwittingly made out a perfect case for musical technic, when he said: "We never do anything well till we cease thinking about the manner of doing it."

There is a shortage of fruit in New York, which leads London Punch to remark: "We hope they won't make a song about it as they did when they ran out of bananas a few years ago."

Carlyle remarked that, "A true delineation of the smallest man is capable of interesting the greatest man." Maybe that is why the critics were portrayed so painstakingly in Richard Strauss' *Heldenleben*.

Music in most American colleges and universities has been a regular course now for a number of years. However, those institutions have yet to put forth a great musician, although they have produced many great football players.

Chopin's B minor piano sonata seems to have settled in New York for the season. Since October 1 it has been heard publicly six times and the end is not yet. The sonata is one of the most intriguing in the literature of the piano, but there are others.

We had just come to the conclusion that chamber music is as popular as football in America, when we heard the doctor remark: "The fever is broken, and he is coming out of the delirium, but keep him covered up well and give him the medicine every half hour."

Louis H. Bourdon, concert manager, of Montreal, is most heartily congratulated upon two things, of which the second is by far the more important. The first is that he has had nineteen years of successful managerial career, and has made himself the leading man of his profession in Canada; the second is that he has succeeded in doing all this and is only thirty-

nine years old. Fortunate indeed are they who win success in youth. Mr. Bourdon has accomplished this marvel, as will be seen by the interested who may care to glance elsewhere in this issue at his concert record. Such a man as Mr. Bourdon is not only highly useful to his own city and his own country, but is likewise an important asset to the musical profession as a whole.

A new "musical" horror has appeared in the form of a "radio listeners' endurance contest." It was held in Louisville last week and the winner among sixty contestants proved to be Mrs. Mildred Daniel, who "listened" for 106 consecutive hours, going without sleep during that time. After she won, Mrs. Daniel became delirious from exhaustion, but the newspaper reports do not say what happened to others who live in the vicinity of the radio which was used. Mrs. Daniel's prize was a \$200 radio. Presumably she will employ it for practise in trying to break her own record as listener.

A delegation of professionals, including many prominent musical persons, went to Washington last week and petitioned Congress to reduce the tax on earned incomes. It is a just demand and should be heeded by our national law regulators. There is no logical reason why a person who lives by his brains should pay the same income tax as one who derives his money solely through bond coupons and stock dividends. Sometimes the innocent and wondering bystander is inclined to doubt the success of the fundamental scheme of our great Republic, that rich and poor be treated alike.

We are indebted to the New York Times of Sunday, December 15, for the information that Emma Calvé has just written a series of memoirs for the Paris Figaro, in which, among other things, she quotes correspondence she had "with celebrities, who include Queen Victoria, Halevy, Sarah Bernhardt and Coquelin." We are perfectly ready to believe that Mme. Calvé was on writing terms with Victoria, Bernhardt and Coquelin, but as to Halevy—c'est autre chose. The only celebrated Halevy we know of was the composer of La Juive and father-in-law of Bizet. He was born in 1799 and departed this life in 1862. Calvé was born in 1863! But then, Emma may be a spiritualist, and may have communicated with Halevy in the Great Beyond. So it may be we who are in error after all.

As is usually the case with articles on singing, a series by the well-known vocal authority, Mme. Delia Valeri, recently concluded in the MUSICAL COURIER, stirred up controversies between the readers. Mme. Valeri's statement in her article of November 23 to the effect that all tenors end the Celeste Aida aria with a fortissimo B flat because the Morendo directed by Verdi is an almost impossible feat was questioned by one reader in our Readers' Forum (December 14) and sustained by another reader in the same issue. The former asks the opinion of the MUSICAL COURIER on the point and the latter wants to know if we know of any tenor who can do the Morendo as indicated by Verdi. While we believe that controversies have a salutary effect and increase knowledge on disputed points, we never act as referee in these matters. Mme. Valeri's reputation and the fact that her articles were published in this paper are perhaps a fairly good answer to the dissenter. Her statement that "all tenors end the aria . . . fortissimo" would seem to answer the request of the other reader.

The 1929-30 season is still young, but already there has been the usual crop of failing opera companies—some half a dozen in number, of which two were in Boston, within the month. The latest one to fail was a very good company, with a roster of excellent singers, a good orchestra, capable conductors and an efficient stage management. Its performances were praised by the Boston papers and—the company lasted just one week. Is Boston too erudite for such an artificial form of entertainment as opera, or does the proverbial New England parsimony shrink at grand opera prices, which in this case were reasonable? Perhaps the censorial attitude which has put Boston's official ban on books, plays and statues that are much admired in other cities condemns the propriety of the operatic librettos, which glorify such horrid creatures as Carmen, Marguerite, Manon, and others of the same ilk. But, after all, if the Bostonians do not care for opera that is their prerogative, and it is more or less presumptuous for us New Yorkers to criticise the learned Hubbites; rather should we be grateful to them for the delightful unconscious humor with which they regale us so frequently.

## The Hall of Fame

This idea that the Barbizon-Plaza has of instituting a musical hall of fame has possibilities. The plan is to select a number of musicians by popular vote throughout the entire country and place plaques of them around the walls in some appropriate position in the Barbizon. It will be extraordinarily interesting to discover what results are obtained from such a popular vote, and also how much the general public will find itself in accord with the vote.

America is full of musicians, many of them famous. Some of them possibly will have so much modesty that they would prefer to wait for posterity to place them in any hall of fame. Others will be delighted to get their effigies on the walls of the famous Barbizon, and would be decidedly offended if the vote were to turn against them.

An interesting question will be raised as to who are Americans and who are not Americans; which of those who were born abroad have lived here long enough to be considered Americans and which have not. Also the question may well arise as to whether the popular composer is to be included along with the semi-popular composer and the serious composer. Does the man who writes nothing but tragic symphonies dare compete with Irving Berlin and George Gershwin, and how many people in the United States know even the names of some of the composers whom we might be inclined to call classic?

As is seen, the whole question is full of spice and condiment, and whatever is done, and however it is decided, it will certainly be a first page story. Where hundred million music lovers have a hundred million opinions, it will certainly give some lively passages before anything is settled upon.

It might not be a bad idea to start off by making a few tentative selections of the twenty most famous musicians in America. If one is to begin by including some of those of the past, such as Foster and Herbert, De Koven, Jakobowsky, Luders and others, it will be discovered that much of their music is still being used, and that it is popular. Sousa and Gershwin and Irving Berlin, and Kerns and Romberg and dozens of others of that class will find ready acceptance; also, of course, the radio people will possibly be, at least by name, far better known than some of those who are not connected with any broadcasting company. Probably everybody in the United States knows Shilkret, and Erno Rapee undoubtedly has come in for a good deal of publicity, also Billy Axt who broadcasts with the Capitol Family, or used to, and there are literally dozens of others whose names are spread about through the air by ambitious radio announcers, and probably few people will trouble to ask what they have done. As for Chadwick and Foote and Loefler and Ernest Bloch, and so many others of the classic school, it may well be wondered how many people really know anything about them. Most people know that Nevin wrote *The Rosary* and *Narcissus*, and that MacDowell wrote *To A Wild Rose*, but who of the general public knows what Chadwick wrote or what Foote wrote or what Loefler wrote? And then again we wonder what Europe will have to say to us if we claim Bloch, one of the greatest of living composers, and if we may claim Bloch, why not also Goossens and Bucharoff, Werner Josten and Louis Gruenberg and a lot of others?

Is it not a delightful problem? There is really no end to it. The further one goes, the more intricate it appears, and yet one cannot but feel that the Barbizon is doing a useful thing in suggesting the plan. It will give prominence to a number of musicians who have had no radio advertising, but who possess solid worth, and possibly it will serve to clarify matters and to introduce to the general public the fact that there is a difference between real merit and popular boosting for commercial purposes.

# Variations

By the Editor-in-Chief

Receipt of the following disconcerting letter is acknowledged herewith:

Centenarian Club, Inc.,  
East Aurora, N. Y., December 13, 1929.

My dear Mr. Liebling:

Judge Henry Neil has nominated you, one of the World's Most Useful Persons, for Life Membership in the Centenarian Club.

May I receive your acceptance together with the names of friends whom you wish to nominate for membership.

Yours truly,  
ST. CLAIR BUXTON,  
Secretary.

By what stretch of the imagination does Judge Neil or his club consider me one of the World's Most Useful Persons? Does the world agree with them? Is there a misprint in the typing of the letter, and should it read, "One of the World's Most Useless Persons?"

In my wonderment I am asking myself what I do that is useful to the world. It is not modesty that prompts my doubt, for I feel that what I do cannot be done any better by any one else, and perhaps not as well. (Even the "perhaps" came from my pen somewhat grudgingly.)

I am primarily a critic who writes and talks about music, musicians, and musical life. That is my vocation. I do not conscientiously believe that it is useful. As to my avocations, I know full well that they are not useful.

For years I have read and listened to discussions concerning the usefulness of music critics. After pondering and carefully weighing the pros and cons of the question, I mentally made the negative side victor in the argument. My decision was based on the foundational conviction that musicians do not need music critics, and that the general public does not know most of the time what the critics are talking about.

I believe that the MUSICAL COURIER is useful; that performing musicians, practical teachers of music, and composers, are useful, provided they have real merit—even if it is questioned by dissident music critics. Most musical managers are useful; music publishers are useful, even if they publish popular songs. Librarians in orchestras are useful. Ushers and ticket takers in concert halls and opera houses are useful. The men who open and close the piano lid at recitals are useful. Music critics, however? Not useful; and often not even expedient.

I know that my views are not good for my purse or for my standing with most of my critical colleagues. Thereby I prove my uselessness—by not being useful even to myself.

I do not actually hamper the musical cause, for I refrain as much as possible from writing articles about the second period of Beethoven and the inner meaning of Brahms. I know about those things and I have written much about them in the past. The reason I do not do so any longer is because I have proved to myself that such literary material is valuable—and useful—only in textbooks, and for students. The people whom it would benefit most do not read it.

The other day I picked up Rolland's thick tome on Beethoven and marveled at the industry and patience of the French author. Even so, I tried to estimate how many persons would read Rolland's book and how many persons have read the rest of his fine volumes on music and musicians.

Since his Beethoven appeared, I have seen some of its reviews, written by music critics. Several of them disagreed with Rolland's biographical estimates and accused him of superficial and over-rhapsodical analysis of Beethoven's compositions. Of course the adverse criticism will keep some persons from reading Rolland's book. On the other hand, favorable comment would hardly lead to any better result in that regard. It is the public belief that to have read a review of an instructive book, is to have read the book itself.

It has been reported to me that I am supposed to be weary of attending concerts and operatic performances. That is not true. I am, however, weary of most of the repertoire they present, unless new or striking or great interpretations are offered. I enjoy concerts most when I do not have to write about them. Recently I dropped into an orchestral concert and a chamber music recital which my schedule did not require me to "cover." I had an intensely good

time because I could give myself up to my reactions without professional inhibitions of any kind.

I envy the critics who lived in the days when Chopin, Wagner, Liszt, and Brahms aroused the wars of the embattled critics. There is nothing like that to stir our present reviewing penmen to anathema or adulation. The conflict over modernistic music was a mere polite disagreement, with tossing of violets and slapping of wrists.

If another composer of the greatness of Chopin, Wagner, Liszt, or Brahms were to appear, perhaps critics could do a great work for the world—that is, those critics who would be spurred into monumental deeds of championing through the uncompromising opposition of other critics who held exactly opposite views.

I see, by the way, that the Centenarian Club prospectus cites as useful persons, Lady Astor, Aristide Briand, Charley Chaplin, Calvin Coolidge, Madame Curie, Clarence Darrow, Lee De Forest, Thomas Edison, Dr. Eckner, Dr. Flexner, Henry Ford, Gandhi, Knut Hamsun, William Randolph Hearst, Mustapha Kemel, Lindbergh, Marconi, Mussolini, Premier MacDonald, Pope Pius XI, Poincaré, John D. Rockefeller, Jr., Shaw, Alfred Smith, Mrs. Margaret E. Sanger, and Ibn Zaib, King of Mecca.

That terrifying array of names settles the question for me definitely. I thank you, Centenarians, for the flattering honor your invitation confers. No, boys, I shall not join. My conscientious scruples will not permit. I could not even be useful to your club, for with me it is all or nothing. Had I decided to become one of you, nothing would have sufficed for me but to apply for what your circular calls: "Resident Membership, \$10,000." This entitles the member to board, room, and full privileges in the Parent Club House as long as the member lives."

And after moving into the club house for life, being a critic, I surely would have complained about the meals, bed, service, and loud conversation in the reading room.

If there were a musical almanac of 1930 it would say: "Look out this year for radical changes in George Antheil."

He has seen the error of his ways, even though he may not be prepared to admit it publicly. My secret agents report that the Antheil of the Ballet Mécanique is no more. They have seen and heard his latest compositions which are said to reveal abandonment of most of his former ideas concerning the nature and mission of music.

In the latest Antheil pages, order succeeds chaos; idea and pattern rule; anarchy makes way for art; percussion and percussiveness have been relegated to the closet of castoffs.

Antheil's three act opera, Transatlantic, will be given at the Frankfurt Festival in 1930. Its subject is American. The Frankfurt Opera people are sincerely enthusiastic about the music.

At this writing, Antheil and his wife are due for a short visit to this country and will return to Europe in January. Mrs. Antheil is a niece of Arthur Schnitzler, the famous Viennese writer.

It may be a strange future experience at Antheil performances, to see persons who came to hiss, remain to applaud.

Universal Edition, of Vienna, is the Antheil publisher, and has strong faith in his talent and ultimate appeal to the public and the carping critics.

In response to my recent request in this column I have received a dozen lists of the programs presented by Josef Hofmann at the famous series of twenty recitals which he gave in St. Petersburg one year before the war. The lists came from Pottsville, Pa., Athens, Ala., Chicago, Worcester, Mass., Philadelphia and New York.

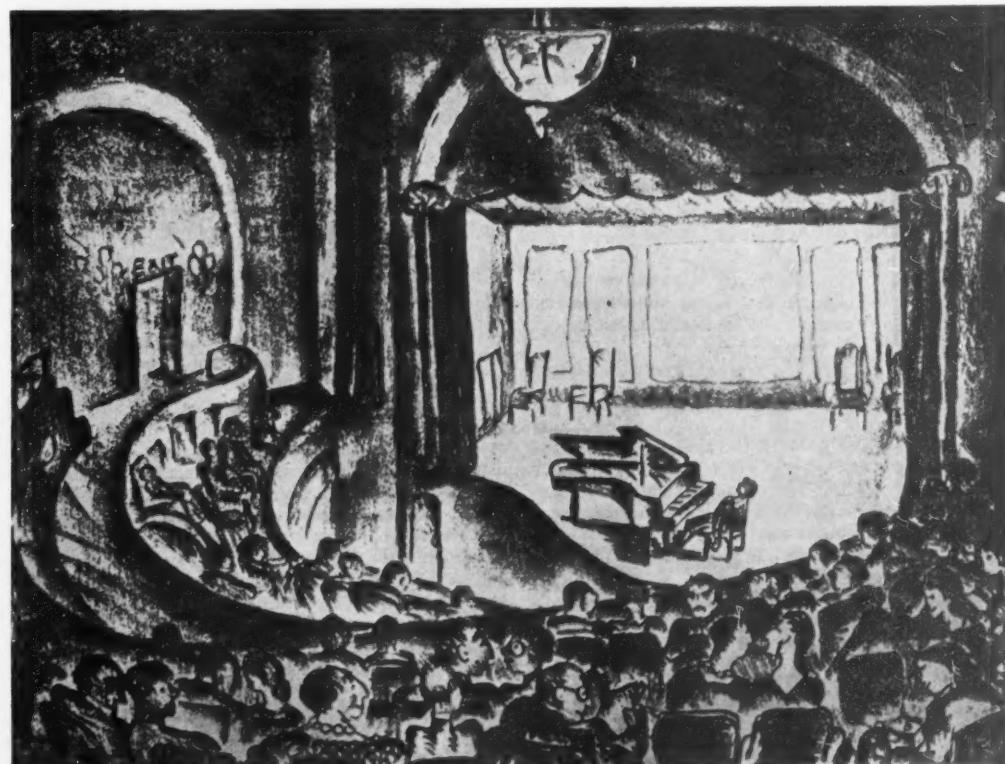
Hofmann played 255 compositions at the St. Petersburg series. As soon as space permits I shall reprint the programs in this department.

Extremes meet. The other day, at an informal party in Washington, Leopold Godowsky was observed in conversation with Fred Peabody, the banjo player, and their topic was the technic of the plucked instrument. On the same occasion some one sought to pay Godowsky a compliment by remarking: "You seem to know everything about music and piano playing." The master answered seriously: "I know very little, and my only consolation is that some of my colleagues know even less."

From A. B. C. comes this Intermezzo: "Last week in the Elysian Fields a newly arrived shade meeting Richard Wagner said, 'I can't help remarking upon your extraordinary resemblance to Ernest Knoch, the conductor.' 'I am honored,' said the redoubtable Richard, 'but I have changed the style of my neckwear and the pose of my photographs so I must now be content with what notice I can get out of Tristan and other little trifles that I tossed off some decades ago.'

The interesting satirical picture reproduced on the next page is from an old print published in the Vienna Theatrical Journal between the years 1850-1852.

"The Concerts of Jenny in New York," titles the illustration. In the first picture the sign reads, in translation: "Performance of Jenny Lind, Price of a ticket, \$10,000,000 Dollars." The texts of the



Lithograph by Beulah Stevenson  
RACHMANINOFF PATIENTLY WAITS FOR HIS AUDIENCE TO QUIET.  
(Reprinted by permission from The Theatre Guild Magazine for December)

*Satyrisches Bild zur Theaterzeitung.*

Nro.

## Die Conzerte der Jenny Lind in Neu York.



Ein reicher Amerikaner begibt sich mit den nötigen Fonds nach dem Theater um einen Sperrstuhl zu abonnieren.



Ein Amerikaner verkauft sein Haus und seine Frau, um sich Geld zu schaffen, das Konzert der Jenny Lind besuchen zu können.



Die Amerikaner sitzen nicht, sie stehen nicht während der Vorstellung der Jenny Lind son, denn sie knien vor ihr und beten sie an.



Die Amerikaner stürzen sich mit Enthusiasmus auf die Noten, welche der Kohle Jenny Lind entströmen.



Die Mitglieder des amerikanischen Kongresses fahren Jenny Lind in ihr Hotel zurück.



Herr Barnunn der Theaterdirektor gelöst die Nachtigal des Nordens Abends in ihre Behausung. Er schlässt sie in einen goldenen Käfig ein.

Wien im Bureau der Theaterzeitung Rauhenstein 920

pictures, left to right, are (upper series) : "A rich American on his way, with the necessary funds, to subscribe at the theater for a reserved seat."

"An American sells his house and wife in order to get the money enabling him to attend the Jenny Lind concert."

"The Americans neither sit nor stand at a performance of Jenny Lind; they kneel before her in prayerful adoration."

(Lower series) "The Americans fling themselves with enthusiasm upon the notes which gush from the throat of Jenny Lind."

"The members of the American Congress escort Jenny Lind to her hotel."

"Mr. Barnum (spelled 'Barnunn' in the picture) leads the nightingale of the north to her nightly refuge. He locks her in a golden cage."

At last it has been discovered what is the matter with modernistic composers. They didn't put up enough musical margin. LEONARD LIEBLING.

#### HEARD IN CHICAGO

We hear that many changes will take place in the new Civic Opera House in Chicago. . . . New blood will be injected and some of the singers of the present regime may find their places occupied by younger artists next season. . . . Gotterdamerung, announced as a revival for the present season, will not be given. Camille, on which much ink has already been spilled, will see its world premiere next January. The conductor assigned is Emil Cooper and not Giorgio Polacco, as originally announced; Mary Garden will sing the title role. . . . Mrs. Ernest Graham is not the only lady in America who wears some of the jewelry formerly owned by a French Empress. . . . Several big surprises will be sprung at the Bohemian Banquet on January 12, given in honor of Frederick Stock's twenty-fifth anniversary as conductor of the Chicago Symphony Orchestra. . . . Many opera singers are very fond of dogs. . . . Rosa Raisa will witness the performance of La Argentina in order to perfect her dancing for the coming production of Conchita

on New Year's Eve. . . . Ethel Barrymore is very fond of the music and dramatic critics of Chicago.

#### A PARISIAN ROMANCE

With the passing of 1929, Rossini's William Tell grand opera begins its second century of existence; for it was produced in 1829, when the composer was thirty-seven years of age. Nobody knows for a certainty why Rossini lost heart and gave up musical composition almost entirely during the remainder of his long life in Paris. I hazard the suggestion, nevertheless, that the revolution of 1830, which overthrew the cultured aristocracy and brought about the advancement of the lower classes, destroyed the society in which Rossini was happy. He soon became too fat and lazy to struggle against the rivalry of Meyerbeer.

A writer of that period, whose pen name of Daniel Stern is all but forgotten now, tells in her Souvenirs, from which I herewith translate, how she was present at the first performance of William Tell:

"The earliest thought of a possible revolution came to me in a strange manner. On the first of August, 1829, I attended the production of William Tell at the Opera in a box with the chief gentlemen of the assembly. Madame du Cayla entered. She was, as usual, bejeweled and enamelled, but full of anxiety. During an entr'acte, while I was talking about the music, she interrupted me, and, with a faltering voice, told me she had just had the news,—which seemed to fill her with terror,—that the Prince de Polignac had arrived in Paris. . . . I could not believe my ears on hearing Madame du Cayla exclaim that the coming of such a man was a great evil, a calamity. I looked at her with an astonishment which she doubtless mistook for consternation; for, on rising to leave the box where her agitation was noticeable, she grasped my hand quickly, pressed it hard, and bending over me, gasped: 'Madame d'Agoult I am afraid.'

"Her foreboding manner and accents frightened me in turn. Her cheeks growing pale under the paint, her palpitating bosom beneath the diamonds spark-

ling with fire, her feverish embrace, her flashing eye, remain in my memory closely linked with the harmonies of William Tell and the earliest intimation of the revolution which was to burst upon us a year later."

Daniel Stern, then, was none other than the Countess d'Agoult, a beautiful blond girl of mixed German and Jewish origin, born at Frankfort on the last day of 1805, and consequently twenty-three years old when she first heard William Tell. She was brought up in France and married at the age of twenty-one to a military aristocrat who was a near relative of the royal family.

In her book of Souvenirs she tells how she took piano lessons from Hummel and gave a concert in the spacious salons of the Place Vendome while she was still a girl. But a few years after her marriage she had a serious adventure with a greater pianist than herself,—Franz Liszt, six years her junior. Of this adventure she says nothing in her book. She relates that the Italian and the French opera houses of Paris were at the height of their splendor and popularity in 1830, and how Rossini occupied both stages. Bellini and Donizetti came later, and lower in rank, but still very high. The Swan of Pesar, as the newspapers called Rossini, had for singers, Pasta, Pisaroni, Malibran, Sontag, Rubini, Tamburini, Pelliogri, Lablache, and Nourrit.

"Never," says Daniel Stern, "did one meet with such a quantity of extraordinary talent of the first order. . . . The enthusiasm was universal. . . . If you wished to give a fine concert, for example, you wrote to Rossini, who, for a certain sum, arranged the program and the performance of it, so that the master of the house had no worries about selecting artists and rehearsing them. The great maestro presided at the piano during the entire evening. He accompanied the singers and engaged an instrumental virtuoso, such as Herz or Moscheles, Lafont or de Beriot, Nadermann, the first harpist, Tulou, the first flautist to the king, or that marvel of the musical world, little Liszt."

A few years later she writes:

"We made good music at my house in Paris and in

the country. We played new compositions of the musical romanticism: the Fantastic Symphony by Berlioz arranged for the piano by Liszt; the Mazourques of Chopin, the Etudes of Heller. We sang the Lieder of Schubert, the Captive by Berlioz, interspersed with lesser but very popular compositions: the Lac by Niedermayer, and still more insignificant romances; harp and guitar solos. For it is natural to people of the world to welcome equally everything that amuses them: the good and the mediocre, the bad and the worse."

This old Parisian romance has long since been ended, for all the actors are departed. A tablet in the Place Vendome marks the building in which Chopin died, but nothing indicates the music room of the Countess d'Agoult, who lies near Heller and Chopin in the great cemetery of Pere Lachaise at the eastern side of Paris. Liszt, the father of her three children, is buried in Bayreuth. The only surviving link with the romantic past is the aged Cosima Wagner, the youngest child of the great adventure.

CLARENCE LUCAS.

#### A MARKETABLE COMMODITY

In an address before the advertising staff of the New York Sun, Joseph H. Appel, director of publicity of Wanamaker's, said recently that newspapers function in three ways: (1) as a public utility, (2) as a public forum, (3) in the economical distribution of merchandise. Without the newspapers the merchandisers would be unable to reach the people.

Mr. Appel, in making this statement, merely pointed out what every intelligent person must realize, and the word "merchandise" must include, of course, music making and music teaching, since the musical artist or teacher is, after all, merely a manufacturer of a marketable commodity.

Some artists and some teachers attempt to market this commodity without the use of the newspapers. They naturally fail.

The musical press is the only medium through which news items regarding artists and teachers can be broadcasted to the public. The daily papers carry no items except about musicians whose names are "news." The MUSICAL COURIER prints items about musicians because they are musicians, and because that is the function of the MUSICAL COURIER.

#### MUSIC IN PALESTINE

Ossip Gabrilowitsch, conductor of the Detroit Orchestra, endorses highly the program of music inaugurated at the Hebrew University, Jerusalem. Mr. Gabrilowitsch, who visited Palestine last spring and assisted in the establishment of a course in the his-

The Brooklyn Morning Choral will have Charlotte Ryan, Metropolitan Opera soprano, as soloist December 19.

The Misses Sutro of Washington, D. C., began their Salon Series of American Composers December 13.

Gustave L. Becker has received a letter of thanks from Ellsworth Hinze, composer, who dedicates his *Mirage* to him.

Elsa Foerster, American prima donna soprano, of Cologne, was guest artist in Stuttgart.

Bernice Alaire, coloratura soprano, artist-pupil of Baroness von Klenner, had fine success in her concert in Mt. Vernon, Ohio.

The John Wanamaker, Jr., prize competition for Negro composers' works has been announced.

Ruth Wolff, student at the N. Y. School of Music and Arts, sang with success at the Calvary Church Radio Hour.

Marguerite Potter is heard on Mondays at 5 p. m. over WJZ, in songs and stories with piano.

Frank Jetter has been appointed Chairman of the N. Y. State Kiwanis Music Committee.

Calvary Baptist Church, New York, has engaged Winifred Pleets and Lucile Millard as soloists for December.

Amy Ellerman, contralto, sings five times within the week from December 18-25.

Mary Craig, soprano, and Frederic Baer, baritone, took part in the Catholic Festival Chorus, Cincinnati, and Baer delighted audiences in Pittsburgh with his Elijah on November 26.

Henry F. Seibert played the organ in recitals in White Plains and New York several times within a week.

The first instalment of a Pictorial Biography of Robert Schumann appears in this issue of the MUSICAL COURIER.

The Philadelphia Orchestra has announced Gabrilowitsch, Mlynarski, and Bodanzky as guest conductors for this season.

The annual ladies' evening of The Bohemians will take place on December 22, with Dr. Frank Damrosch as guest of honor and Josef Hofmann, Marion Kerby and John J. Niles as soloists.

#### I See That

Ruth Shaffner met with tremendous success when she appeared in an all-Mendelssohn program at Winthrop College, Rockville, S. C., last week.

The Haensel and Gretel performance for children to be given by the Charlotte Lund Opera Company at Town Hall on December 27, in the morning, was sold out two weeks in advance. Another performance may be given on the 31st.

Neva Morris interested 50 children and several hundred grown-ups in her Chalif Hall affair.

Two pieces for piano, string quintet and woodwind by Charles Maduro pleased auditors at the Carolyn Beebe Chamber Music concert; the composer occupied a box.

Ernest Schelling defined jazz as "an irregular movement from bar to bar" (pre-Volstead).

To sing or not to sing the final B flat of Celeste Aida, in accordance with Verdi's instructions, has become one of the vocal questions of the day following the appearance of one of Mme. Valeri's articles in the MUSICAL COURIER.

Gisella Neu, at her violin recital at the Town Hall on December 26, will program a fantasia by Max Fisher which has been dedicated to her.

Hans Wiener gave a program of new dances at the Broadhurst Theater last Sunday evening.

Earl Weatherford, tenor, was referred to as an artist of distinction as a result of his appearance at a recent concert of the Matinee Musicales Club of Cincinnati, Ohio.

The N. Y. College of Music gave their last concert in Grand Central Palace, newly opened.

Grace Pickett arranged an interesting program for the last Studio Guild Musicale. Artist-pupils of Caroline Lowe are singing everywhere with credit.

# The Musical Courier

extends to its many friends the world over  
best wishes for

*A Merry Christmas*

and a

*Happy and Prosperous New Year*

tory and theory of music at the Hebrew University, said recently:

"In my opinion there is a big field for the development of music activities in Palestine. The course at the Hebrew University has been established under the eminent pianist and pedagogue, Professor David Schor, who for years has occupied one of the most prominent positions in the musical life of Russia. Several excellent musicians have already settled in Palestine and are doing fine work in promoting an understanding and appreciation of music among all classes in the cosmopolitan population."

Opera has existed in Palestine for several years and will probably develop into a permanent institution as soon as a suitable building is secured in one of the larger cities. "What is most needed at present," Mr. Gabrilowitsch comments, "is the establishment of symphony orchestras, either in Jerusalem or Tel-Aviv. Undoubtedly this development is imminent. Assuming that the cultural life of Palestine will not be disturbed in the future by any more outbreaks it is safe to predict that the musical development of the country will be far-reaching."

In addition to illustrated lectures on music given at the University, Hebrew and Oriental music will be recorded by the staff and by students living among

the native population. Through phonographs and other registration instruments, a complete collection of native Palestinian music will be recorded by Jews and others who will sing for that purpose. It is proposed also to record various dialects of the Jews who have come from all parts of the world to Palestine.

Supplementing the work carried on at the University, lectures and concerts will be given by Professor Schor and his associates in Tel-Aviv, Haifa, and in various other villages in Palestine. Choral societies will be established throughout the country, in addition to the choral group which Professor Schor is organizing among the students at the University.

The course in the history and theory of music was established at the Hebrew University in memory of the late Professor Adolph Weismann, German musician and critic. Friends and associates of Professor Weismann in Berlin and others interested in the development of music in Palestine have donated funds for the work in his name. Professor Weismann delivered a series of lectures at the Hebrew University just prior to his death in Jerusalem last spring. In connection with the establishment of the course, a collection of books on Jewish and Oriental music was presented to the University by Mrs. Lenore Guinzberg, of New York City.

#### Musicians' Gambol to Aid MacDowell Colony

A musicians' gambol is being arranged by some of the most prominent musicians in the country, to take place at Carnegie Hall on Monday evening, December 30. The proceeds will be donated to the Edward MacDowell Association Colony at Peterborough, N. H., of which Mrs. MacDowell, the great American composer's widow, is corresponding secretary. Ernest Schelling, distinguished American pianist-composer-conductor, who is president of the society, is one of the chief moving spirits of the gambol.

Society of New York. She was born in Killbuck, Ohio, on December 5, 1866, the daughter of Enos S. Price and the former Sarah Meyers Barnes. A graduate of the Pittsburgh College of Music with an A. B. in music, she entered the Cincinnati College of Music to prepare for concert work on the piano, but suffered an injury to her wrist and turned to a study of composition and the voice. For a time she was a teacher at the Cincinnati college, but later opened her own school of music in the same city. In 1904 she transferred her school to New York. A son, A. Crittenden Wood, of New York, and a brother, Dr. Noble P. Barnes, of Washington, survive.

#### DR. RICHARD A. HERITAGE

Dr. Richard A. Heritage, widely known in musical circles on the Pacific Coast and in the Middle West, died at Spokane, Wash., on December 16, after a long illness. The deceased was seventy-six years of age. Dr. Heritage held honorary degrees from Bryan College, Ohio, Valparaiso College, Indiana, and Chicago Musical College. He taught music for seventeen years at Valparaiso, and later became dean of music at Willamette University, Oregon and president of Spokane Musical College.

#### THEODORE SEYDEL

Theodore Seydel, for thirty-three years a double bass player in the Boston Symphony Orchestra, died in that city on December 13 in his sixty-third year. The deceased was born in Saxony and studied at the Leipzig Royal Conservatory. He played for one season with the Chicago Symphony Orchestra and then started his long and honorable connection with the Boston organization. Last year he became a member of the St. Louis Symphony.

#### Alice Paton's Father Passes Away

Archibald B. Paton, father of Alice Paton, soprano, died on December 4 at the Clifton Springs Sanitarium, Clifton Springs, N. Y. Mr. Paton was active for many years in the woolen industry in New England and was widely known as a woolen manufacturer. He was sixty-nine years old.

## Obituary

#### PAUL HENNEBERG

Paul Henneberg, well-known band leader and composer, dropped dead while strolling along Fifth Avenue last Sunday afternoon. The deceased, who was sixty-six years of age, was for the past seven years leader of the Police Department Band, and for many years had been assistant to Victor Herbert, who thought very highly of him. Mr. Henneberg was an accomplished musician and excellent conductor. Besides his band activities he conducted the Young Men's Symphony and the Richard Wagner Orchestras. He was an honorary police captain and a member of the Police Square Club. He is survived by a wife and five children.

#### ZILPHA BARNES WOOD

Mrs. Zilpha Barnes Wood, vocal teacher, composer and conductor, died December 11 at her home, Jackson Heights, New York City, from a paralytic stroke. Mrs. Wood was well known to radio audiences for her broadcasts of condensed versions of grand operas over WJZ and other stations. She was sixty-three. Mrs. Wood organized and directed the activities of the Grand Opera

# Chicago Enjoys a Brilliant Array of Noted Talent

Gretchaninoff and Rappaport Give Recital of the Former's Songs—Moiseiwitsch Delights Large Audience—Katherine Bacon at the Civic Theater—Amy Neill Quartet on Chamber Music Series—Paul Robeson Leaves Vivid Impression—Cortot Symphony Soloist Again—Other Items of Interest.

**CHICAGO**—A very interesting recital was the one given at the Studebaker Theater on Sunday afternoon, December 8, by Alexandre Gretchaninoff, Russia's distinguished composer-pianist, and Albert Rappaport, tenor. The program was made up of songs from the pen of Gretchaninoff and they were all sung by Mr. Rappaport.

Generally speaking, a recital given to the work of one composer is tedious, yet the songs were so well programmed as to keep alert the interest of the listeners, who showed applause on composer-pianist and singer.

#### BENNO MOISEIWITSCH

Next door at the Playhouse at the same hour there appeared Benno Moiseiwitsch, in a program consisting of Beethoven, Bach, Brahms and Chopin, all superbly played. A large audience signified its delight and insisted on many encores.

#### KATHERINE BACON

At the new Civic Theater, Katherine Bacon, who recently scored heavily in New York, made her first bow here in a piano recital which attracted a large gathering. Miss Bacon began her recital with the lengthy Brahms Sonata in F minor, in which she proved herself well equipped musically and technically. The many difficulties contained in the sonata seemed mere child-play for the pianist, whose sure technique served her well in the intricate passages and she displayed a tone of great beauty and clarity of thought that made her performance well nigh perfect. The balance of her program included numbers by Couperin, Chopin, Ravel, Albeniz and Liszt.

#### CHICAGO CHAMBER MUSIC SOCIETY

The Chicago Chamber Music Society is doing a great deal toward popularizing chamber music in this community. That the public appreciates the popular price of twenty-five cents admission was again attested by the size of the audience when the Amy Neill Quartet gave the second concert of the series in the hall of classical music, also on Sunday afternoon.

#### PAUL ROBESON

Fresh from his triumphs in the East, Paul Robeson graced Orchestra Hall with his voice and his art in a program of Negro music on December 9. Heraldized as the leading singer of his race, the distinguished visitor lived up to that exalted status. The newcomer revealed, besides a glorious voice, excellent musicianship, clear English enunciation and a complete knowledge of the song literature he illustrated for his many enthusiastic hearers. Stupendous were his tones, which in the low register reminded one of Chaliapin at his best and of Werrenrath in the high register. Robeson, too, is a big personality. His stage presence is correct, dignified, and his singing is that of an artist in the best sense of the word. His emphatic success was richly deserved and Paul Robeson should come often to Chicago,

where he has established himself permanently in the hearts of concert-goers.

The singer was well supported by Lawrence Brown, who played fine accompaniments, and the assisting artist, Justin Sandridge, played piano solos which would have been a credit to better known pianists.

#### HOWARD WELLS PUPIL WINS CONTEST

Pauline Manchester, one of Howard Wells' most talented artist-pupils, will appear as soloist with the Chicago Symphony Orchestra during the present season, as a result of having won first place in the recent contest of the Society of American Musicians. Miss Manchester is one of Mr. Wells' most worthy disciples and is fast making a name for herself in the professional field.

#### CORTOT AGAIN WITH SYMPHONY

Alfred Cortot made his second appearance this season as soloist with the Chicago Symphony, at the Tuesday afternoon concert of December 10, when the French pianist displayed his superb art in the Schumann Concerto, once more scoring unusual success.

#### WOMAN'S SYMPHONY ORCHESTRA

That the Woman's Symphony Orchestra is fast coming into its own as a representative Chicago organization under its new leader, Ebba Sundstrom, was more forcefully demonstrated than ever before at its third program of the season, on December 11, at the Eighth Street Theater. At this concert Miss Sundstrom showed that she is a thoroughly schooled conductor, with definite ideas of her own, understanding of the orchestra and its resources and a fine musician. She has drilled her forces well, knows what she wants and knows how to go about it, and the result is notable improvement in every section of this ambitious body of women—particularly in the strings, which bid fair to equal those of many an older organization.

In the Handel Concerto Grosso, with which the program began, the strings had opportunity to demonstrate their excellence, and in the Mozart G minor Symphony Miss Sundstrom built up many fine climaxes.

Other numbers on the program were a Fantasie for Piano and Orchestra, with Agnes Hope Pillsbury at the piano; and in honor of MacDowell's anniversary the American composer's D minor Concerto for piano and orchestra (solo part played by Mae Doelling Schmitt) and his Woodland Suite. These could not be heard.

#### PUBLIC SCHOOLS' MUSIC DEPARTMENT

##### DEMONSTRATES

Cultural appreciation as a means of promoting good citizenship had a demonstration at Orchestra Hall on December 11, when the music department of the Chicago public schools, headed by Dr. J. Lewis Browne, presented a program at the semi-annual civic assembly of the schools. The public school civic assemblies were inaugurated a year ago; their plan is to present programs by the school departments and to promote

good citizenship by encouraging leadership and cooperative ability in public school students who are to be Chicago's future citizens.

The speakers on this occasion were William J. Bogan, superintendent of schools, whose subject was Music in the Public Schools; Dr. Frederick Stock, conductor of the Chicago Symphony Orchestra, who talked on Building Chicago's City-Wide Music Program and Samuel Insull, president of the Chicago Civic Opera, who spoke on The Contribution of the Civic Opera to Chicago Life.

School choruses, orchestras and bands demonstrated what excellent work is being done in the music department under the direction of Dr. J. Lewis Browne, eminent musician, and his assistants.

Forty-seven students, one from each high school and junior high school of the city, were awarded Julius Rosenwald medals for exceptional leadership ability. Three were given one year scholarships to the University of Chicago, also donated by Mr. Rosenwald.

#### HENIOT LEVY CLUB

The opening meeting of the Heniot Levy Club for the season was held in Kimball Hall in November. Artist members participating in the program included Berthola Pirosh, Tessie Taizlin, Mildred Stern, Goldie Altschul, Beatrice Epstain, Theophil Voeks and Charlotte Weiss. The newly elected officers are Ada Honderick, president; Andiss Caward, vice president; Blenda Stern, corresponding secretary; Irving Levine, recording secretary, and Fern Weaver, treasurer.

#### BLOCK SCHOOL OF MUSIC

The Block School of Music presented pupils of Cecile de Horvath in piano recital on December 12. Those taking part were Albert Meyer, Clare Chayes, Lydia Winter, Lillian Korecky, Lillian Brown and Theodore Lownik, who presented an intricate program in a manner which reflected the excellent training received under the able guidance of Mme. de Horvath, head of the piano department at the Block School.

#### AMERICAN CONSERVATORY NOTES

The Christmas recess will begin December 21 and continue until January 2, when private lessons and all classes will resume.

A special teachers' training course of one week only will be given during the Xmas holidays by Louise Robyn, beginning December 26. The course will cover completely the various phases and stages of child development in music, with exhibitions of all the work by children from the ages of three to fifteen.

Berenice Viole, of the piano faculty, presented her pupils in program in Conservatory Hall on December 12.

Helen Sandford, talented composer and pupil of Adolf Weidig, played a group of her own compositions before Gamma Chapter of Phi Beta Iota in a Musicales on the evening of December 10 in Kimball Salon. The program included the Umbrian Suite of four numbers for piano, the Sonata for violin and piano, in which Miss Sandford was assisted by Alice Stephenson, artist pupil of Jacques Gordon, and two songs sung by Ruth Snyder, pupil of Elaine De Sellem.

#### SOLOIST PLAYS OWN VIOLIN AND PIANO NUMBERS

Interpreting her own compositions on both the violin and the piano, Sonia Gramatté, a Parisian born of Russian parentage, proved one of the most unusual soloists ever to have appeared with the Chicago Symphony, when she made her initial Chicago appearance at the December 13-14 concerts. In her Elegie and Danse Marocaine for violin and her Konzertstück for piano, she showed originality in ideas of composition.

sition and interpretation and by her versatility and charm of manner she won her listeners' appreciation.

The purely orchestral numbers included the Pastoral Symphony of Beethoven, the Debussy Nocturnes and the Slavonic Dances of Dvorak.

#### CHICAGO MUSICAL COLLEGE ACTIVITIES

Leonard Sorkin, protege pupil of Max Fischel, who looks like Heifetz of several years ago, and who also promises to be quite a famous fiddler, will perform the Mendelssohn Concerto with the Civic Orchestra in January. The concert will be under the auspices of the Society of American Musicians, which sponsored the competition in which Master Sorkin was successful.

Jules Bledsoe, famous Negro baritone, who has been starring as Old Man River in The Show Boat, is coaching with Dr. La Viollette in composition and orchestration.

Alfred Cortot, French pianist, who appeared as soloist with the Chicago Symphony Orchestra, called at the college to visit his old friend and colleague, Rudolph Ganz.

Organ pupils of Charles H. Demorest, assisted by Solon West, voice pupil of Mr. Reed, appeared in concert at the studio, December 10. Mr. Demorest's pupils included Norbert Hertel, Alfred Loomer, Margaret Kruse, Marie Cowgill, Harry Clement, Helen Morton and Joe Finch.

The artist concert on December 8 was sponsored by Phi Beta Sorority, members of which organization presented the program. The performers included Helen Ritsch, pianist; Burdette Squire, harpist, and Elizabeth Klein, contralto. As usual, a very large audience gathered to hear the artistic program.

#### EBBA SUNDRUM SCORES IN CONCERT

Appearing at the new Civic Opera House at a concert sponsored by the Swedish Glee Club and the Daughters of Sweden, on November 24, Ebba Sundstrom, violinist and conductor of the Woman's Symphony Orchestra of Chicago, scored heavily with a capacity audience. The house was sold out two weeks in advance. JEANNETTE COX.

#### Robeson Sails

Paul Robeson, Negro singer, who gave another program of Negro music in New York on December 14 (the fourth within a month), was kept busy during his short six weeks' stay in this country, appearing in New Brunswick, N. J., Toronto, Pittsburgh, Detroit, Chicago, Madison, and Columbus. His last concert was given at Princeton, N. J., a benefit performance for the church parish where his father served as pastor for many years. Mr. Robeson sailed on the Olympic, December 20, for London, where he will immediately begin rehearsals for the forthcoming production of Othello, in which he is to play the title role.

#### Cadman's New Symphonic Work

Cadman has written an Oriental Rhapsody which has just been issued by the Edwin Kalmus Company of New York City, and it is already scheduled for performance by five well known American orchestras. Rodzinski of the Los Angeles Philharmonic has requested Cadman to conduct its first performance, which he will do if he can withdraw himself long enough from his Fox Movietone activities.

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## Metropolitan Opera

(Continued from page 33)

shared by Marie Jerita, the Elisabeth, and Margaret Matzenauer, Venus.

Mme. Jerita presented a beautiful picture and sang with a vocal charm and clarity that were highly impressive. Mme. Matzenauer's beautiful, voluminous voice was heard to particular advantage in the role allotted to her.

Lawrence Tibbett did full justice to the role of Wolfram. His fine singing was one of the few high lights of the evening. Others in the cast were Rudolf Laubenthal, reappearing in the title part with his accustomed routined skill; Richard Mayr, Marek Windheim, Arnold Gabor, Max Bloch, James Wolfe and Editha Fleischer. Bodanzky conducted.

CAVALIERA AND PAGLIACCI, DECEMBER 14  
(MATINEE)

The time-honored but not time-worn Massani-Leoncavallo double bill drew a capacity audience for the Saturday matinee. In Cavalleria Rusticana Mme. Rakowska was a dramatic but not too dulcet-voiced Santuzza and Frederick Jagel displayed his beautiful tenor to the best advantage as Turiddu. The chief roles in Pagliacci were entrusted to Nanette Guilford, whose Nedda became pleasantly familiar to Metropolitan patrons last season; Lauri-Volpi, a dramatic and ample-voiced Canio, and Lawrence Tibbett, whose Prologue was delivered in memorable fashion. Mr. Bellezza conducted both operas.

IL TROVATORE, DECEMBER 14

Mr. Gatti-Casazza chose Verdi's old, but always popular, war-horse, Il Trovatore, for the debut of his new American tenor, Edward Ransome, on Saturday evening. Much has been heard of the new comer who earned considerable success abroad as Edoardo di Renzo. Prior to leaving these shores, he was soloist at the church of St. Mary the Virgin. Born in Canada, Mr. Ransome came to America as a child and has lived here ever since—he is called an American.

The new tenor made an excellent impression and is certain to become one of the company's dependable artists. He revealed a fine voice of dramatic tendency, clear and resonant, which he uses with more taste than the average opera singer does today. Never once during the evening did Ransome seem to force his voice, even when excusable nervousness in the first and second acts tended sometimes to lessen the power of his singing in the concerted numbers. His production is admirable allowing a freedom of tone that is pleasing. The biggest moment of his performance came with his aria, Di Quella Pira in the third act. This he sang superbly with an exquisite tonal quality and feeling. At its conclusion the big house broke loose and gave the tenor a well merited ovation. An ovation that came from the audience—not a claque. From then on Mr. Ransome was master of himself and his performance was praiseworthy. He looked extremely well on the stage and acted with the routine that comes with experience. After the third act, he had to respond to six or seven curtain calls so enthusiastic was the applause. Mr. Ransome's future performances will be awaited with interest. There is a place for a tenor of Ransome's kind in the company. He should fill it with distinction, judging from his first appearance.

Elisabeth Rethberg was the Leonora. In beautiful voice she did some highly effective singing, investing the role with dramatic feeling. She was warmly applauded during the evening, especially after the Miserere scene, finely done. Danise as Count di Luna gave a good account of himself, but the same thing cannot be said of Julia Claussen, the Azucena. Mme. Claussen was not in the happiest of voice and made numerous errors in her singing, one of which might have thrown less experienced singers off their guard. This was noted also by the World, as: "Our only quibble with the supporting ranks concerned Julia Claussen whose singing at times seemed full of grievous errors." Bellezza gave the score a worthy reading.

LA RONDINE, DECEMBER 16

Puccini's La Rondine continues to be a favorite at the opera house, judging from the size and enthusiasm of the audience at its first performance this season. The reason is easy to fathom; the music is ingratiating and within the comprehension of all classes of opera-goers, the cast is an exemplary one, and the mis-en-scene is charming—a combination which makes La Rondine one of the most attractive of the Metropolitan productions.

Lucrezia Bori, her delightful voice perfectly attuned, and her radiant personality shining far over the footlights, was again the Magda, a role which she has made peculiarly her own. Opposite the Spanish diva was Gigli, of the golden voice, eminent vocal art and sympathetic personality. Edith

Fleischer was winsome and sweet-voiced as Lisette, and Mr. Tokatyan amused as the romantic poet, Prunier. Mr. Bellezza conducted.

## New York Concert Announcements

M: Morning. A: Afternoon.  
E: Evening.

Saturday, December 21

Spanish Concert, Town Hall (E).

Sunday, December 22

Philharmonic-Symphony Society, Carnegie Hall (A). Adesdi Chorus, Town Hall (A).

James Whittaker, song, John Golden Theater (E).

Ruth St. Denis and Ted Shawn, dance, Forrest Theater (E).

Monday, December 23

New Symphony Orchestra, Carnegie Hall (E). Beethoven Association, Town Hall (E).

Ruth St. Denis and Ted Shawn, dance, Forrest Theater (E).

Tuesday, December 24

Juilliard Graduate School, Heckscher Theater (A).

Ruth St. Denis and Ted Shawn, dance, Forrest Theater (E).

Wednesday, December 25

Juilliard Graduate School, Heckscher Theater (E).

Ruth St. Denis and Ted Shawn, dance, Forrest Theater (E).

Thursday, December 26

Philharmonic-Symphony Society, Carnegie Hall (E). Gisella Neu, violin, Town Hall (E).

Ruth St. Denis and Ted Shawn, dance, Forrest Theater (E).

Friday, December 27

Philharmonic-Symphony Society, Carnegie Hall (A).

Oratorio Society of New York, Carnegie Hall (E).

Charlotte Lund Opera Company, Town Hall (M).

Stella Stanier, piano, Town Hall (E).

Old World Trio, Washington Irving High School (E).

Ruth St. Denis and Ted Shawn, dance, Forrest Theater (E).

Saturday, December 28

Orchestral Concert for Children, Carnegie Hall (M).

Isadora Duncan Dancers, Carnegie Hall (A).

Philharmonic-Symphony Society, Carnegie Hall (E).

Dorothy Gordon, Young People's Concert, Town Hall (A).

Juilliard Graduate School, Heckscher Theater (E).

Sunday, December 29

Philharmonic-Symphony Society, Carnegie Hall (A).

Jose Iturbi, piano, Carnegie Hall (E).

Florence Leffert, song, Town Hall (A).

Carola Goss, dance, Hampden Theater (E).

Ruth St. Denis and Ted Shawn, dance, Forrest Theater (E).

Monday, December 30

Musicians' Gambol, MacDowell Benefit, Carnegie Hall (E).

Ruth St. Denis and Ted Shawn, dance, Forrest Theater (E).

Tuesday, December 31

Philadelphia Orchestra, Carnegie Hall (E).

Ruth St. Denis and Ted Shawn, dance, Forrest Theater (E).

Wednesday, January 1

Ruth St. Denis and Ted Shawn, dance, Forrest Theater (E).

Thursday, January 2

Philharmonic-Symphony Society, Carnegie Hall (E).

Abramo Schonberger, violin, Town Hall (E).

Artistic Mornings, Plaza.

Ruth St. Denis and Ted Shawn, dance, Forrest Theater (E).

Friday, January 3

Philharmonic-Symphony Society, Carnegie Hall (A).

Yehudi Menuhin, violin, Carnegie Hall (E).

The Conductress Symphony Orchestra, Carnegie Hall (E).

Ruth St. Denis and Ted Shawn, dance, Forrest Theater (E).

## Spencer to Feature Albeniz

Eleanor Spencer, who will give a Carnegie Hall recital on January 18, will play three Little Sonatas by Mateo Albeniz, Cantalou and Mateo Ferrer, illustrating the beginning of what is called today the sonata form. The piano arrangements are by Nin.

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**Music Notes from Coast to Coast**

**Allentown, Pa.** A capacity audience greeted Pescha Kagan in Deitz Hall at Cedar Crest College, giving her one of the unusual receptions to which she is accustomed and begging for more and more of her brilliant renditions of Chopin, Liszt, Bach and others. Although her program was scheduled to last but an hour, the audience was so enthusiastic in its response that Miss Kagan played three-quarters of an hour longer. A great test of her appeal to the young college girls was that she not only thrilled with her brilliant numbers but in the quiet moods of the Chopin Nocturne, Ballade and Etudes and the Schumann Romance, they hung breathlessly on each fading note. She played Bach's Chromatische, Fantasy and Fugue with sparkling tones, rich with color. Into Prokofieff's March she breathed the real Russia in a way that the students had never heard in other pianist's interpretation. W.

**Birmingham, Ala.** Kreisler appeared in concert here in the Municipal Auditorium under the local direction of Edna Gockel Gussen. He drew the largest audience that has attended an artist concert for many seasons, and held all enraptured for nearly two hours.

The Birmingham Music Teachers' Association, continuing its study of Phases of American Music, presented an interesting program on Negro Spirituals, at the November meeting. Sara Mallam was leader for this program, giving an excellent paper on the subject and illustrating it with the singing of Negro spirituals by a group of young Negro students from the Miles Memorial College for Negroes. Under the direction of Lillian Forman they sang these songs of their race with all the natural fervor and feeling that text and music can express. Truly no one can sing the spirituals like the southern Negro. Mrs. C. W. Phillips gave an interesting review of musical books of recent publication, and Mrs. Emmette Johnson led the discussion of current musical topics, assisted by Alice Graham and Florence London.

Two young Birmingham musicians who won academic diplomas from the Cincinnati Conservatory last June are adding their talent this winter to the musical contingent in this city. They are Minerva Louise Yelton, pianist, pupil of Leo Paalz, and Marion E. White, soprano, voice pupil of Dan Beddoe. Both are members of the Delta Omicron Sorority.

The Birmingham Music Study Club presented Herman Rosen, violinist, in the second of its series of matinee musicals, at the Little Theater. Although the weather was bad, a large audience attended the concert, and was charmed with the artistry and exquisite playing of Mr. Rosen.

The Cambrian Concert Company, under the management of David Owen Jones, appeared at the First Methodist Church in this city, and delighted a large audience. These Welsh concert artists have an international reputation for beautiful singing, and they sustained their reputation on this occasion.

Estella Allen Striplin, member of the faculty of the Birmingham Conservatory of Music, and soprano soloist, was presented in recital by the Woodlawn Music Study Club. She was assisted by Lois Greene, pianist and accompanist.

Leslie Roze presented her pupils, William Raney, tenor, Sara Coleman, soprano, Sara Crump, mezzo-soprano, and Charles Sanders, baritone, in recital in the Music Room of the public library.

The Men's Glee Club of Birmingham-Southern College gave its annual home concert on November 26 in Munger Memorial Hall. There were numbers by the Glee Club Orchestra, the Harmony Hill Quartet, under the direction of John Clare Thomas, and solos by Paul Stoes, violinist, and Helen Stricklin, contralto. In the burlesque opera, Cleopatra, characters were portrayed by Robert Chalker, tenor; Roy Archer, baritone; Wallace Peacock, bass; Liberne Carre and Bernard Shaw.

Maryla Granowski, Polish-Lithuanian soprano, was presented in concert by the Yancey Chapter, U. D. C., at the Little Theater. She was assisted by Rita Altaga, danseuse.

The Children of the Confederacy presented Mrs. W. T. Ward, soprano; Patrick Denton, tenor, and Leta Hendricks Johnston, violinist, in a program arranged by Sara Mallam.

The Pythian Sisters, Fidelity Temple, presented Mae Shackford, soprano; Minnie McNeill Carr, pianist, and James Haupt, tenor, in an interesting program. A. G.

**Buena Vista, Va.** Southern Seminary, at Buena Vista, Va., opened its season of recitals with an organ recital at St. John's M.E. Church where Edna Guevchenian, director of the organ department rendered a program including compositions of Guilmant, Franck, Rheinberger, Bizet, Schubert, Wagner and Bach. She was assisted by Margaret Durham Robey, soprano

and pupil of Badrig Guevchenian, in songs of Caldara, Hahn and Reichardt.

On November 12 Southern Seminary presented Badrig Vartan Guevchenian, director of the music department, in a song recital in the chapel. His program included songs of Schubert, Bach, Bizet, Massenet, Vidal, Bridge, Hageman and Aylward; also an Armenian song, Ov Dsidsernag. Edna Guevchenian was at the piano.

On November 24, Mr. and Mrs. Guevchenian presented their pupils in a "Vesper Recital" in the Seminary Chapel. L.

**Dayton, Ohio.** Mrs. H. E. Talbott, who for several years sponsored Westminster Choir of Dayton before it left to make its residence at Ithaca, N. Y., was patroness for the appearance of the Le Morgan Trio at Steinway Hall in New York City on November 20th. This is a string trio made up of the American girls, Virginia, Frances and Marguerite Morgan.

The American Opera Company was heard here recently at the Victory Theater by a large and enthusiastic audience. Carmen was given as the first feature of the Dayton Symphony Course which is managed by Patricia O'Brien.

St. Olaf's Choir will be heard in Dayton during February. It will appear at Memorial Hall under the auspices of Lutheran churches of the city.

Frederick Allen, son of Mr. and Mrs. Walter Allen, has been named minister of music of Westminster Presbyterian Church, Wilkes-Barre, Pa. He is a student of Westminster Choir School, which is now affiliated with the Ithaca Conservatory of Music, Ithaca, N. Y.

The choir of Grace Methodist Episcopal Church, under the directorship of W. Scott Westerman, gave Mendelssohn's St. Paul recently, as a feature of two evening services.

John Charles Thomas presented the second of the Civic Music League series on November 26 at Memorial Hall. He was assisted by Lester Hodges at the piano.

A service dedicated to Dayton's blind, and arranged in honor of the Louis Braille centenary, was presented November 24 by Rev. Don H. Copeland, organist and choirmaster of Christ Episcopal Church. M. E.

**Denver, Colo.** Arthur M. Oberfelder and Robert Slack have united their efforts this year in order to bring to the people of Denver even greater and more varied programs than each has been able to do in the past. Their programs are to be offered under the banner of "Greater Artists Series." Horowitz, Werrenrath and Gianinni are among those scheduled for concerts in the near future.

Mary Lewis has again charmed us with her gracious and beautiful presence. Her program opened with an Italian group, followed by three little-known numbers by Marx. The Casta Diva from Norma, and Nightingales of Lincoln's Inn, an old English air, were most delightful and especially emphasized her clear lyric quality. Other numbers were La Chapelier by Erik Satie, and Les Filles de Cadix by Delibes. Two songs of Spanish California by Gertrude Ross were featured, and the ever-popular Blue Danube closed the program. Her encores included the humorous House that Jack Built and the Waltz Song from La Boheme.

The Conservatory of Colorado Woman's College has just announced the addition of Laura dell'Osso to its faculty. Mme. dell'Osso comes to Denver direct from Rome, Italy, where she has enjoyed notable success in opera and teaching. After studying with Perilli, Brogi and Giraudet, she made her debut in Lucia. She has also been located in Boston as soloist in Philip Hale's choir, and was professor of voice at Syracuse University in New York.

Another important newcomer is Goldie Pugh Fleming, violinist, who comes to Denver from Boston, to take charge of the Public School Music Department at Colorado Woman's College Conservatory. She is a graduate of Western College for Women, Oxford, and Bush Conservatory, Chicago.

Friends of Alice Quarles, Denver pianist, were delighted recently to learn that she had received a Juilliard Foundation Scholarship. Miss Quarles is a pupil of Alpheus Elder of the Lamont School of Music. Virginia Quarles, cellist, pupil of Frank John, also won a \$2,000 award.

The Denver Music Week Association and Pro Musica joined in presenting Marcel Dupré, eminent French organist, in recital at the City Auditorium. His magnificent talents were displayed in Bach's Prelude and Fugue in A minor and the Prelude, Rejoice, Ye Christians; also his own transcription of Mozart's Fugue in C minor. Le Coucou de Daquin was so delightful that he was forced to repeat it. The Pastoral of Cesare Franchini was beautifully done, as was Widor's Intermezzo from the Sixth Symphony. Du-

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pré's own Cortege and Litany merited our enthusiasm. The feature of the program was his famous improvisation. Themes by prominent Denver musicians were handed him, from which he chose the best. These he combined in a symphony of three movements which was at once unusual and stupendous.

Dorothy Teft, Velma Cashmore, Ruth Flynn Patton and Ruth Sherart entertained recently at a tea given in honor of Laura dell'Osso and Goldie Pugh Fleming. The program consisted of numbers by Rebecca Vaughn, pianist, Frankie Nast, violinist, and Florence Evans, soprano. M. V. Z.

**Detroit, Mich.** The sixth Sunday afternoon concert was an all-orchestral program conducted by Victor Kolar. It was most interesting with something to suit all tastes and was received with unmistakable approval. It consisted of the overture to Le Roi D'Ys, Lalo; Irish Tune from County Derry and Country Garden, by Percy Grainger; Ballet Suite from Coppelia, Delibes; Overture, Patrie, op. 19, Bizet; Waltz, Artist's Life, Strauss, and the Capriccio Espagnol by Rimsky-Korsakoff.

The American Opera Company gave four performances at Orchestra Hall, November 14, 15 and 16. The operas were Faust, Carmen, Madame Butterfly and Yolanda of Cyprus. The critics were united and unstinted in their praise of the fresh young voices, the fine ensemble, and the careful attention to detail that marked the presentations. The good diction of the singers also came in for praise, and numerous converts to the cause of opera in English were made.

Percy Grainger gave a recital at Orchestra Hall on November 19.

The Tuesday Musicale presented Herbert Heyner in recital at the Twentieth Century Club, his program consisting of unacknowledged and interesting numbers.

The first meeting of the Detroit Chapter of Pro Musica was held at the Art Institute. The program honored Alexandre Glazounoff, who attended for part of the program. The Detroit String Quartet played Prelude and Fugue and a Polka from the works called Les Vendredis. This had three themes, the first composed by Sokoloff, the second by Glazounoff, and the third by Liadov.

Gabriel Leonoff, Russian tenor, was heard here for the first time. He sang two Glazounoff songs and several other Russian songs. He was accompanied by Margaret Mannebach. He was heard in another group consisting of Spanish songs. The quartet closed the first half of the program with Waldo Warner's Pixie Ring Suite. The program closed with four compositions by Casella in ultra modern style. J. M. S.

**El Paso, Tex.** The series of concerts presented by Mrs. Hallett Johnson began with a recital by Marcel Dupré, in the Scottish Rite Cathedral, where a new organ has recently been installed. Mrs. Johnson entertained with a large tea after the recital.

The second concert of the series was given by the Russian Cossack Chorus, under Sergei Socoloff, who plays upon his singers as if they were so many strings, thus obtaining marvelous effects.

The music department of the Woman's Club, of which Mrs. Samuel Watkins is chairman, presented Mrs. William Owen, soprano, and Mrs. Frank Cameron, pianist, in recital, in the Woman's Club House. A capacity audience greeted the artists, who are among El Paso's best. A reception followed the recital. H. J.

**Seattle, Wash.** One of the delightful programs of recent days was that given by Bertha Poncy and Myron Jacobson, Seattle pianists, who are achieving wide distinction as interpreters of two-piano literature. Under the management of Cecilia Augsperger Schultz, who deserves especial commendation for her efforts in behalf of Northwestern artists, these two pianists were presented in the Spanish Ballroom of the Olympic Hotel. The most brilliant work was the Liszt E Minor Concerto Pathétique, which brought forth continued rounds of applause. The Glazounoff Second Sonata in E major opened the program, while three Saint-Saëns numbers and a Schumann were also included.

The Seattle Musical Arts Society presented a Northwestern pianist and lecturer—David Campbell—in a splendid program. Mr. Campbell is a Portland pianist who is recognized as one of the Coast's fine performers. The subject of his lecture was From the Listener's Standpoint, and he illustrated his points with a varied program of well known selections.

Franklin Riker gave a fascinating lecture at the Cornish Little Theater, wherein he not only spoke of his conception of the principles of voice development, but also illustrated his attitude by giving demonstration lessons to several of his pupils. In addition Mr. Riker sang two groups of songs which displayed his own ability as a performer as well as a teacher.

Maurice Friedman, baritone, has returned to Seattle after several years' absence, during which time he studied with several noted

Eastern vocal specialists. Mr. Friedman has opened vocal studios here.

John Hopper, Seattle pianist and member of the Cornish School faculty, has returned to the city after a short tour as accompanist for Kathryn Meisle, contralto.

The Western Washington Chapter of the American Guild of Organists presented an organ recital at which all the soloists were local artists. Douglas Forbes, basso, contributed a group of solos.

The Cornish School has announced the addition of Dorothy Hopper to its piano faculty. Miss Hopper was formerly of Seattle and a student at the Cornish School. For the past three years she has been studying in the East and abroad, with such teachers as Ernest Hutcheson and Wanda Landowska, and was a Juilliard Fellowship student in New York. She was also a piano and normal student with the late Calvin B. Cady.

Paul Pierre McNeely presented three of his talented piano students in an afternoon recital at his studios in the Seattle Theatre Building. Rhea Kessler, Randolph Hokanson and Greta Thompson each displayed, in an excellent manner, the able instruction which they have received. J. H.

**Tiffin, Ohio** Ernest Moeller, a blind musician, was heard in recital and created an excellent impression, displaying technical facility and fine musicianship, in piano and flute solos. The accompaniments for the flute numbers were played by Mrs. Moeller, who also was well received in several piano solos.

**Valley Forge, Pa.** The first annual music festival of the American Society of the Ancient Instruments was held at the Washington Memorial Chapel on November 15 and 16. Four concerts of chamber music of the past were given on the afternoon and evening of these two days. Ben Stad, founder and director of the Society, plays the viola d'amour, while the other artists and their instruments are Jo Brodo, quinton; Josef Smit, viola de gamba; Christian Klug, basse de viole, and Flora Stad, clavencin.

C.

**Vermillion, S. D.** Two numbers of the artists' course have been given. Suzanne Kenyon, soprano, gave a costume recital, consisting of songs of early French writers, a group of Spanish songs, a group of Chinese songs, and a group of old Southern songs. Ratan Devi, contralto, gave a recital of Hindu folk music, Kashmiri songs, etc., in which she accompanied herself with the native Hindu instrument, the tamburi. This recital was also done in native Hindu costume and was intensely interesting from the historical standpoint. On January 21 we are to have a violin recital by Boris Koutzen and on March 5 a piano recital by F. Gerald Smith.

On December 18 the combined glee clubs of the University will give Victor Herbert's opera, The Red Mill. This will be directed by A. L. Wilson, head of the voice department, and will be accompanied by the University orchestra. W. R. C.

#### Pleets Wins Critical Favor

Winifred Pleets was one of the artists who appeared recently before the Chaminade Club of Yonkers, N. Y. She was heard in Yonkers last year at a benefit concert at the home of Mr. and Mrs. Willard Frost, when she created a splendid impression. In her Chaminade appearance, Miss Pleets duplicated this success, the Yonkers Statesman declaring that the combination of personal charm, both in manner and appearance, and a delicate coloratura, completely captivated the audience. "The girlishness of her voice is deceptive," said this critic, "for there is nothing trivial in the type of music Miss Pleets sings, nor in the technical excellence with which she sings such difficult scores as Una voce poco fa from Rossini's Barber of Seville." The Herald stated that she sang this aria as only a soprano with the tone quality of a voice such as hers could sing it, that she delighted her audience and was forced to respond with two encores.

Following a recent appearance in Scranton, Pa., at the Y. M. C. A. Auditorium, D. E. Jones in the Republican gave it as his opinion that Miss Pleets showed much training of voice, plenty of technic in trilling, an extensive use of roulades, and a great reach to the loftiest heights.

On December 15 the soprano was heard at the Vanderbilt Hotel in New York.

#### Rudolph Reuter Popular in Indianapolis

The well known pianist, Rudolph Reuter, has given several series of lecture-recitals in various cities of the middle-west. In Indianapolis, where he has appeared literally scores of times as virtuoso, in chamber music concerts and as lecturer, he is this season engaged for the sixth consecutive series of eight lecture-recitals. These began auspiciously at the Propylaeum before a very large audience, and the subject was, Examples of the Latest Contemporary Music. Mr. Reuter also played a number of Chopin compositions.

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Paulist Choristers Give Notable Program  
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**MINNEAPOLIS, MINN.**—One cannot imagine Spanish music without dance rhythms, and now those who filled the Lyceum Theater on the evening of December 4 will find it difficult to imagine Spanish dance rhythms without seeing La Argentina. The charm and grace of this dancer, the vivid costumes, the subtle magic of her castanets elevated the individual versions of such familiar dances as the Bolero, the Tango, the Seguidillas far above folk dances. The several other dance interpretations of this recital were just so many more opportunities for La Argentina to captivate her audience with her exotic art. Miguel Berdion intensified the Spanish flavor of the evening with well played numbers by De Falla and Albeniz. The event was another managerial success of Mrs. Carlyle Scott.

Fully 7,000 persons listened to the Paulist Choristers from Chicago on Thanksgiving night in the Municipal Auditorium. Father O'Malley, the present conductor, continues to maintain the high plane of tonal, interpretative and pitch excellence upon which the reputation of this organization rests. The program was varied, the major portion being devoted to church music. That part devoted to Russian church music reached the highest point of achievement; the choir evinced more variety in color and intensity. The highly desirable uniform tone quality

of the boys' voices gave to earlier ecclesiastical works just the right "not-of-this-world" effect. Several soloists were presented in the secular part. They were admirable, but the superb unaccompanied singing of the choir under the dynamic Father O'Malley made the concert a notable one. George Lane, bass, Frank M. Dunford, bass, Walter Curran, tenor, Master John Rogers, soprano, Master Robert Kelly, soprano, were the soloists. Arthur C. Becker was the capable accompanist.

Jacques Thibaud made his seventh appearance with the Minneapolis Symphony Orchestra on November 22. He reestablished himself as a favorite with Mozart's Concerto for Violin and Orchestra, No. 6. Henri Verbrugghen presented a French group of orchestral numbers including the Overture to *La Dame Blanche*, by Boieldieu; Debussy's *The Afternoon of a Faun*; the Symphonic Poem No. 2, *Phaeton*, by Saint-Saëns, and Franck's Symphonic Poem *Le Chasseur Maudit*. The program concluded with Poeme, for violin and orchestra, by Chausson. Mr. Thibaud's many local followers were elated over his playing, and Mr. Verbrugghen's readings were heartily endorsed.

The Apollo Club, under the direction of William MacPhail, began the season with a spirited concert, November 19, in the Lyceum Theater. This organization has many admirers and the singing of the men under Mr. MacPhail's direction is winning more. Alice Mock proved a delightful soloist.

E. G. K.

### Godowsky Sails Abroad

Leopold Godowsky, who spent several months in America, arranging for the publication of his latest compositions, sailed for Europe last week to spend Christmas with

Mrs. Godowsky, who is in Paris. The artist has been most diligent with his pen and a large batch of his new works is soon to appear. While abroad, Mr. Godowsky will fill a number of recital and orchestral engagements.

### Ada Soder-Hueck to Give Lecture Recitals

"Many promising voices and careers are annually ruined through wrong teaching and diagnosis," says Ada Soder-Hueck, well known vocal teacher and coach. "The problem, therefore, is how can this be avoided? How can the great mass of young and ambitious vocal aspirants be reached?

"I have decided to give a number of lecture recitals this winter at which I will give a public demonstration and talk on the subject, endeavoring to practically prove the theory of my words, the result of correct and proper teaching.

"There will be student demonstrations by the growing aspirant, and some of my professional artists will contribute their voices for this purpose. These recitals will be given in the studios, concert halls and via radio, in order to reach the public and those who are interested. Everyone knows that a future career depends very much on the correct fundamental training.

"The great question is: 'How can I develop my voice to utmost beauty?' Let me tell you: freedom of resonance is the secret. Singing is an absolutely natural function. The most important thing is to start right and to study under one who knows, one who can guide you successfully. Bel canto, the wonderful Garcia method of the old Italian school, means singing with absolute ease, without any effort or strain and with a free, floating, spinning legato tone, sustained and resonant. The human voice is the most beautiful of all tonal instruments. The free floating tone is full of music. The forced, pinched and throaty tone is only a disagreeable noise.

"Quality is the key-note, not quantity. Forcing leads to early ruin of a fine vocal mechanism. Go easy, live on your interest and not your principal. If I may say, if one doesn't do this, some day there will be nothing left. In other words, if wrongly used, your voice will be ruined within a few years.

"If you want to be sure you are on the right road to success, ask yourself the following questions:

- (1) Does my singing tire my throat?
- (2) Does my diaphragm support me comfortably enough to allow legato without breaking my breath?

"(3) Are all the muscles of my face, throat and body relaxed? Are they perfectly at ease while I am singing so as to cause no effort or strain, but rather to permit poise and an intelligent facial expression while singing? If so, and if you feel that you could sing a program or performance over again, without tiring, then you surely are on the road to success.

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### Yuletide Festival for Victoria

The Christmas of old England will join that of young Canada at the Old English Yuletide Festival, to be given at the Empress Hotel in Victoria, B. C., December 23-30, under the auspices of the Canadian Pacific Railway.

The festival this year is being arranged on an even more brilliant scale than at its inauguration last year. The singing of carols and sacred Christmas music will open the festival; there will also be a ballad opera,



LANNIE ROSS,

who was the featured artist with Troubadours of the Moon over Station WEAF last Saturday evening. Mr. Ross sang that new haunting Viennese waltz, *Dance Away the Night*, with which he has been meeting with unusual success on the air. This number is a DeSylva, Brown & Henderson publication, handled through their recital-song department of which Leo Edwards is in charge. (Photo by Apeda)

Christmas with Herrick, with music especially arranged by Harold Eustace Key, music director of the festival; also an Indian Nativity Play by Alexander Ramsay, with music by Dr. Healey Willan. The Graham Morgan Singers will present Elizabethan madrigals; the Victoria Folk Dancers will interpret English folk dances, and the artists will include Frances James, soprano; Josephine Wood, contralto, and Herbert Hewetson, tenor.

### Five Arts Club Presents Second Musicale

In the auditorium of the American Woman's Association Clubhouse in New York, on December 2, the Five Arts Club, of which Mme. Stefanie Gloeckner is founder-president, presented its second musicale of the current season. Although the weather was especially bad, a much larger audience than last month attended.

The program was one of the finest ever presented by the Five Arts Club. First on the program came a young German pianist, Anita Arnoff, who delighted the audience with numbers by Brahms, Bartok and Liszt. Miss Arnoff displayed a remarkable technic and sound understanding, combined with a personality ideal for concert work. In January, she is to start on a concert tour of the United States, which promises to prove most successful. It will be interesting to watch her career, for she undoubtedly has a great future.

Annette Royak, lyric-soprano, has a very lovely voice and her singing was thoroughly enjoyed by all present. She was perfectly at home on the stage, and the clarity and power of her voice were astounding. She is soon to be heard with a Russian opera company that is to open in New York during the next few weeks. Sano Marco, baritone, formerly of the Metropolitan Opera Company, completed the musical part of the program with four numbers by Wagner, Tosti, Gounod and McGill. Although handicapped by a cold, Mr. Marco would not disappoint the members and gave a delightful program. His voice showed ample power and unusual range, and many in the audience expressed the wish that they might hear him again. The program was completed by two character sketches by Myrta Bellair, who had the audience in an uproar with her charming presentations. Miss Otis received many congratulations on the program presented and likewise Miss José, who accompanied all the artists so excellently.

While many new members have been enrolled this year, more are being added and all are very enthusiastic over the work the club is doing and the fine accomplishments of Mme. Gloeckner and her committees in helping young and unknown artists.

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**Artists Everywhere**

**Olga Averino**, who scored an outstanding success at her New York debut recital at the Town Hall on October 30, has been engaged for the soprano role in Handel's *Messiah*, with the Worcester, Mass., Oratorio Society on December 26.

**Frederic Baer** appeared in recital at the Frankfort, Ky., Monday Music Club, and after his performance the president wrote Haenel & Jones, the baritone's managers, as follows: "Frederic Baer gave a gorgeous recital in Frankfort on Monday evening. There was one opinion in the entire membership of the club, that his voice and his interpretations were absolutely satisfying. We hope we may be privileged to have him again."

**Louise Bavè**, soprano, left on December 10 to appear as soloist with the male quartet at the Baptist Seminary concert in Louisville, Ky.

**Gustave L. Becker** has received many commendations for his original accompaniments for a second piano to the Bach Inventions, most recent of which is that of P. W. Dykema, professor of music education, Teachers' College, Columbia University, who wrote: "I have looked through with much interest your books, and find the work has been well done and that students profit greatly from your material you have done something which is valuable for all students."

**Ida Bragin** gave a pupils' musicale at her residence-studio in Brooklyn, November 28, which was a very well arranged affair. The following young pianists appeared: Bernice Snyder, Beverly Snyder, Kathryn Goldberg, Seema Zinsber, Thelma Campaine, Gladys Post and Theodore Goodchild. They have studied from a month to two years and with good results, and they played with good phrasing and effect, some from memory, and all with facility and confidence.

**Henry Clancy** will sing the tenor role in a performance of the Messiah to be given by the Worcester, Mass., Oratorio Society on December 26.

**Marguerite Covelle**, soprano, includes among her Januarv appearances a recital on the 12th in the Plantation Auditorium, Providence, R. I. She will be accompanied by James King, well known as organist in Fall River, Mass.

**Mary Craig** and **Frederic Baer** took part December 1 and 3 in gala concerts in Cincinnati, with the Catholic Festival Chorus, celebrating the founding of the Seminary. They sang the soprano and baritone obligatos in Harvey Gaul's The Easter Miracle of St. Anne de Beaupre, and the finale of Wagner's Die Meistersinger in English, with a chorus of 1000 voices, members of the Cincinnati Symphony Ensemble, and organ, John J. Fehring being the conductor, and Sylvia Kleve, accompanist.

**Richard Crooks**, in connection with his western concert tour in April, will appear as soloist with the Fort Worth, Tex., Symphony Orchestra on April 4. The tenor, who recently arrived from Europe after a highly successful annual season there, made the first appearance of his American season in Philadelphia on November 29 as soloist with the Philadelphia Orchestra, under Stokowski, in Boris Godunoff, followed by a second and third performance on November 30 and December 1.

**Mildred Dilling**, back from another successful European concert tour, brought with her a collection of antique harps of considerable value. These include 16th century Scandinavian, 18th century French, and ancient Burmese.

**Amy Ellerman** was soloist at the Festival Service, First Presbyterian Church, New York (Dr. William C. Carl), November 24, at the performance of Handel's oratorio, Israel in Egypt, sung for the first time in New York in many years.

**Adelaide Fisher**, soprano, will appear with the Liederkrantz Society in a performance of Simon Bucharoff's one-act opera, The Lovers' Knot, at the Liederkrantz Club in New York on January 11.

**Ethel Fox** was soloist on December 3 with the New York Mendelssohn Glee Club, and soloist for the Singers Club of New York on December 11.

**Archer Gibson** gave the first of several invitation organ recitals on the new instrument at Temple Emanu-El, New York, November 29, when he played works ranging from Bach to Widor, also numbers by Wagner, and his own Song of Springtime. The well-known organist is a specialist in all that he does, making every item of any program played by him transcendental in its effectiveness. His own Spring Song was hugely admired and the Wagner Prelude and Procession of Knights brought a noble climax. Gottfried H. Federlein gave the second recital, on December 6.

**Katharine Goodson**, English pianist, who returns to this country in January for her first concert tour in some seasons, has a book in which she keeps the photographs and criticisms of all her musical and artistic associates. **Mark Twain** gave her his picture and wrote: "Have a place for every-

thing—and keep it somewhere else. This is not advice but custom." Miss Goodson confesses that this was because her music always used to be in muddle—but now she has changed in this respect.

**Vivian Hart**, Klibansky artist-pupil, is successful in the Silver Swan production, which opened at the Princess Theatre, Toronto, after a successful first showing in Boston. Toronto newspapers commented: "Vivian Hart is a sweet-voiced little girl, in the role of the masquerading countess; the first-nighters could hardly get enough," and "Vivian Hart, as Gabrielle, was the signal for many encores."

**Florence Lamont Hinman's** artists, from the Lamont School of Music, Denver, Col., namely Alice and Virginia Quarles, won Juilliard Scholarships in piano and cello, Director Hutcheson writing Alpheus Elder, head of piano department, a very enthusiastic letter on the quality of Miss Quarles' preparation.

**Harold Land**, baritone, fulfilled a return engagement at the Women's Club, East Orange, N. J., on December 18 and will appear in Jamaica, N. Y., on December 29.

**Sylvia Lent**, in addition to engagements in Paterson and Maplewood, N. J., and also a Southern concert tour, already announced for February, has now been booked on the Community Concert Course in Geneva, N. Y., on February 19. The violinist also will be heard in a Community Concert engagement in Altoona, Pa., in January.

**Pauline Arnoux MacArthur**, author of the text of The Apocalypse, celebrated the seventh anniversary of the great performance of this work on November 22, her roomy salons being crowded with a brilliant company of composers, singers, pianists and poets, among whom were Lorita Lee, the Beebe sisters, Laurie Merrill, Renee Thornton-Hageman, Thuel Burnham, Philip James and Roland V. Weber.

The Philadelphia Civic Opera Company has arranged a special holiday performance for the young people of Philadelphia, to be given during Christmas week. This opera will be Hansel and Gretel, which will be sung in English on the afternoon of December 28. The performance will be given with a notable cast; the chorus will consist of members of the Matinee Musical Club Chorus, and the orchestra of fifty-five members of the Philadelphia Orchestra. Alexander Smallmans will conduct.

**Gina Pinnera**, who sailed for Europe on the S. S. Majestic on November 15 for her first foreign concert and operatic tour, which opened in Oslo on December 1, made her debut in Berlin on December 14 and in Vienna on December 17.

**Hugh Porter** is playing a special series of Musical Vespers on Sunday afternoons during December at the Church of the Heavenly Rest, Fifth Avenue at 90th street; composers represented are Schumann, Liszt, Mendelssohn, Saint-Saëns and Bach. Mr. Porter, organist of the Church of the Heavenly Rest and Chapel of the Beloved Disciple, is especially known by his work with the Oratorio Society, the Bach Cantata Club, the Westchester Festival and the Lutheran Oratorio Society. He is a member of the faculty of the School of Sacred Music of Union Theological Seminary.

**Rata Présent**, "pianist of reengagements," has returned to New York, having completed her fall tour during which she fulfilled recital engagements in the states of New York, Michigan, Illinois, Kentucky, Tennessee, Arkansas and Mississippi. She also conducted classes at various points, and invariably was received with enthusiasm.

Miss Present reports noteworthy progress on the part of students at the Bolling-Musser School of Music, Memphis, where she conducted classes for the fifth consecutive season.

**Serge Prokofieff** will start his American tour this season with a New York recital at the Town Hall on January 6, under the auspices of Pro-Musica. Thus far this is the only New York recital appearance announced for the distinguished Russian while he is in this country from January to April, although he will appear with orchestra on various occasions at Carnegie Hall.

**Nevada Van der Veer**, recently returned from fine European successes, sang in Englewood, N. J., on December 9, just before her first appearance at Carnegie Hall on December 12 and 13, as soloist with the Philharmonic Symphony Orchestra, in the Ninth Symphony under Mengelberg. She also sang with the New York Oratorio Society in the Messiah on December 27. During November the contralto sang Wagnerian parts with the Philadelphia Civic Opera Company.

**The Voice Hygiene Club, Inc.**, of New York, of which John J. Levborg, M.D., is the medical director, was organized for professionals, teachers, clergymen, vocal students, singers and speakers. Its purpose is education in the care of the voice and voice functioning organs. Members are entitled to the office medical treatment and advice—for any condition affecting the voice, nose, throat and ear—between two and five o'clock daily (except Sunday), and Monday and Thursday evenings from eight to nine.

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## Berlin

(Continued from page 6)

the first time with orchestra. The Berlin concert, which was the culmination of a tour of the principal German cities, included two novelties, namely Ernst Toch's Little Overture, a witty piece of virtuoso writing, which is conceived as if in a whisper—a revelry in piano and pianissimo effects; and a new violin concerto by Joseph Matthias Hauer, which was less enjoyable.

This apostle of atonality, this bitter foe of modern musical industrialism has lost a little of his idealism and come dangerously near to that very industrialism himself. In fact his recent success seems to have spoiled his artistic character, and we now find him pursuing success along the well-trodden paths of sensationalism in the display of modern phraseology. But the concerto is immensely difficult to perform, and Stefan Frenkel achieved a real feat in playing it from memory.

### UNUSUAL PROGRAMS

Three other recent orchestral concerts deserve notice for the novelty of their programs. One, in which the Berlin Symphony Orchestra was conducted by a comparative stranger, Walter Sieber, comprised Scriabin's rarely heard first symphony, written for orchestra, solo and final chorus, Malipiero's L'Elilio d'Eroe, a rather dry work, and two vocal preludes by Bach, arranged for orchestra by Vittorio Gui.

The second was given by the pianist, Grete Trämer, a talented pupil of Leonid Kreutzer, who conducted for her with his usual ability. Miss Trämer played a beautiful concerto grosso by Corelli, discovered and edited by Ludwig Landshoff, an acknowledged authority on old Italian music; a rarely played F minor piano concerto by Bach, accompanied by a chamber orchestra with harpsichord, and, as a particular surprise, Philipp Emmanuel Bach's D minor concerto, which not only deserves reviving for its intrinsic musical value, but which is interesting because of its unmistakable foreshadowing of Beethoven's style.

The third unusual program was the joint undertaking of a large number of artists. Beethoven's Great Fugue, op. 133, originally written for string quartet, was played by Franz Osborn and Hans Erich Riebenbahn in a skillful arrangement for two pianos by Vladimir Vogel. Clever as it is, however, it is doubtful whether the work can ever be made to sound effective this way. At the same concert, Pergolesi's once celebrated, but now almost forgotten, Stabat Mater, written for two solo voices and string orchestra, was given a careful performance, with Margot Hinzenberg-Lefebre and Charlotte Jaekel as singers and Walter Gmeindl as conductor. The program concluded with Busoni's monumental Fantasia Contrapuntistica, played in its two-piano version.

**BARTLETT AND ROBERTSON IN BERLIN**  
Another pair of two-piano players recently heard was Ethel Bartlett and Rae Robertson, who are well known and highly esteemed in Berlin. In a Bach, Schumann, Debussy, Goossens and Liszt program they again displayed the pianistic culture which so endeared them to their listeners before.

The Brosa Quartet from London must certainly be ranked among the best organizations of its kind, and its extraordinarily fine qualities of ensemble playing are duly

appreciated here. The program contained a quartet by Bernard van Dieren, a composer hardly known in Germany, but possessing admirers in England.

Louis Graveure, who for years has been a favorite with the Berlin public, was welcomed at his recent recital by a large, distinguished audience. Arpad Sander was an efficient partner at the piano in groups of old English, Welsh and Irish folksongs as well as German lieder, and the entire concert was a most enjoyable affair. The enthusiasm of the audience was quite extraordinary and there can be no doubt that Graveure is ranked here among the world's greatest artists in his genre.

### PIANISTS

A number of piano recitals demand notice for the high level of their quality. One was by Edwin Fischer, whose ecstatic, sweeping style is far better suited to Beethoven than Chopin, and he scored an extraordinary success with an inspired performance of the former's Eroica Variations. George Bertram, on the other hand, is a Chopin exponent par excellence. A master of color and detail, his playing of two sonatas and, in particular, of the preludes, was extremely enjoyable. A third recital was by Lucie Caffaret, one of the most accomplished exponents of the French school of piano playing, who earned much well-deserved applause.

Two gifted young men pianists also were well worth hearing, namely Claudio Arrau, one of the most successful of the younger pianists, and the Hungarian, Ludwig Kentner.

Viola Mitchell, a youthful American violinist who made a successful debut in Berlin last season, was recently heard again with great pleasure by a large and enthusiastic audience. Her impressive and technically finished playing as well as her sound musical feeling hold the listener's unswerving attention. Her program, which on the whole was classical, also comprised a group of short modern pieces by Ernest Bloch. Adolphe Hallis was at the piano.

### THE BRUCKNER WAVE

The advance in popularity constantly made by Bruckner's works in Germany during the last ten years is made clear not only by the programs of symphony concerts throughout the country, but also by the growing number of books and essays on this Austrian master. Early in November the Bruckner festival in Karlsruhe, for example, attracted considerable attention. Bruckner societies are being founded in many places.

Now even an International Bruckner Society has been founded. It must not be forgotten, in this connection, that the Catholic Church is a quiet but powerful patron of Bruckner, who certainly is the greatest musical exponent of the catholic spirit in modern times. In Karlsruhe, at the festival, the first, fifth and eighth symphonies were performed, besides the Mass in F minor and smaller compositions. Hugo Balzer and Knöll Krips from Freiburg and Karlsruhe were the efficient conductors.

There were meetings and lectures besides, and at the close of the festival it was announced that the city of Munich had invited the International Bruckner Society for the year of 1930. On that occasion a Bruckner festival will be held in Munich, conducted by Franz Schalk, former director of the Vienna opera, and a pupil of Bruckner.

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As heretofore, the distinguished pianist and teacher, besides giving private lessons, for which his time is already practically all filled, will hold classes in technic and how to study, besides classes in repertory and interpretation both for students and for teachers. Every member of the class will have opportunity to play and will also hear the same repertory played by others, so that various individuals interpretations of the same number will be heard and analyzed. Those who do not wish to play may attend as auditors.



ALEXANDER RAAB

**News From Betty Tillotson Studio**

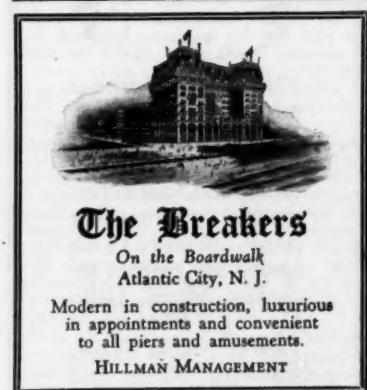
Ellery Allen, lyric-soprano, and Arthur Van Haelst, baritone, sang to a crowded house in the Tudor Lounge of the American Woman's Association on November 10. Miss Allen did a group of French, Italian and Spanish numbers, and a group of early American folk songs in costume. Mr. Van Haelst sang English ballads and both were heard in some old fashioned duets. Miss Allen sang a program at the home of Mr. and Mrs. Dan Fellows Platt of Englewood, N. J., on November 29.

Arthur Van Haelst sang in the grand ball room of the American Woman's Association on November 14, with the National Opera Club of America, accompanied at the piano by Daniel Wolf, young American composer. Mr. Van Haelst and Ellery Allen gave a joint recital at the Vanderbilt Hotel, December 1, in the evening.

Marion Armstrong, soprano, and artist-pupil of Florence Wessel, recently toured Canada, having four appearances in two weeks. She sang in Montreal and will also sing during the coming two months in most

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of the leading cities of Western Canada. Known as the Scotch Lassie in Nova Scotia, she sang to a crowded house in Amherst, where she always includes a group of "Auld Scotch" songs on the program. In practically every city she has been reengaged for next season.

**Georgia Stark in Rigoletto and Lucia**

Georgia Stark, soprano, continues to win success on tour singing principal roles with the Pennsylvania Grand Opera Company. Following an appearance in Reading in Lucia, E. R. H. wrote in the Times that Miss Stark has a glorious coloratura of bell-like quality and that her interpretation of the title role left nothing to be desired. "She offered a Lucia of the first water;" her clear soprano stood out over the lesser voices with a power that was amazing and the ease with which she reached the topmost notes was remarkable," were other tributes paid to the singer by the reporter for the Times. He also declared that Miss Stark's interpretation of the Mad Scene "was truly pleasing. Beginning almost with a whisper, her glorious voice swelled out to full volume at the close, and the wonderful co-ordination between singer and flute in the coloratura passages was a revelation."

Miss Stark's appearance in the same opera in Greensboro was equally successful, Bob Potter referring to her in the Daily Record as a tall, slender American girl, bright of face and with a crystalline appealing voice, who has the ability to give a dramatically and musically satisfying interpretation of the part of the bride of Lammermoor.

In Lancaster, Miss Stark was heard in Rigoletto, and, according to the New Era, the soprano cleverly portrayed the role of the beautiful daughter of Rigoletto. "Her rendition of the ever popular Caro Nome," he wrote, "stirred the audience to a high pitch of enthusiasm and she was called upon to acknowledge a storm of applause."

**Rachel Morton Returns**

Rachel Morton, American soprano, returned November 28 on the S.S. Roosevelt from England where she had been singing in concert and opera since August. Miss Morton appeared four times as soloist with Sir Harry Woods and his orchestra at Queen's Hall; on August 10 she sang the Depuis le jour from Louise; 26, Elsa's Dream; on September 13, Beethoven's Ah, Perfido, and September 30, the Liebestod.

After her concert appearances Miss Morton went on tour with the Covent Garden Opera Company in the English provinces, singing among other parts the title role of Tosca, Elsa in Lohengrin, and Leonora in

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Trovatore. She was heard in Halifax on September 25; Glasgow, on October 7, 12, 16, and 19; Edinburgh, on October 23, 24, and November 2; in Leeds on November 6 and 9, and in Birmingham on November 13.

The Covent Garden Opera Syndicate, which engaged Miss Morton, is the organization which has taken control of the former British National Opera Company, which has been Great Britain's largest permanent operatic body. Before returning to this country the season before last, Miss Morton for three years sang leading dramatic soprano roles with the British National Opera.

Miss Morton started on a concert tour immediately after her return home.

**Silverman Artists Busy**

On November 7, Elsa Olsen, soprano, artist-pupil of Belle Fisch Silverman, was the soloist at the opening meeting for the season of the Women's Temple Association of Temple B'rith Jesurum, Newark, N. J. Miss Olsen's charming manner and pleasing personality won her audience at once. She displayed a voice of beauty, well schooled, of fine timbre and volume throughout. In her singing of Musetta's Waltz Song from Puccini's La Boheme she captivated the audi-

ence and was recalled again and again, responding with Woodman's The Lute and Buzzi-Pecchia's Lolita. Helen K. Cohen accompanied.

At the Marshall School in South Orange, N. J., Helen K. Cohen and Dora Fauti recently presented a program of piano music for four hands, described as characteristic music of some of the European countries.

**Benelli Lectures on Verdi**

Sandro Benelli, founder of the Florentine Choir and prominent vocal teacher with studios in New York, lectured before the Dante Alighieri Society in Jersey City, N. J., on November 24, before an audience that completely filled the auditorium of the society's headquarters. His subject was "Giuseppe Verdi, the Man, the Patriot, the Artist."

The capacity audience, which was composed of musicians, men of letters, and other intellectuals, received Benelli's talk with enthusiasm. In the short time that he has been in this country, he has developed an unusually large following, which, in part, may be traced to the excellent reputation he had abroad and to his huge success with the Florentine Choir, which he directed.

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### Harriet Pickernell and Paul Berthoud Entertain

Devora Nadworney, contralto, and Naoum Blinder, violinist, were guests of honor at a studio musicale in one of the larger Steinway studios on December 10, given by Harriet Pickernell and Paul P. Berthoud. Naoum Blinder opened the program with the first movement of Tschaikowsky's violin concerto, played with understanding and masterly style. Devora Nadworney sang songs by Gretchaninoff, Stickles and Sibella, all with fine musical feeling, and displaying the rich vibrant quality of her voice. Then came a violin group consisting of Baal Shem (Bloch) and Zephyr (Hubay), played by Mr. Blinder, with Bach's Air on the G string as an encore. Miss Nadworney concluded the program with the Habanera from Carmen, responding to enthusiastic applause with Deep in My Heart (Ayleward) and Kolanka (Russian folk song). The accompaniments for Miss Nadworney were played by Robert O'Connor, and Mr. Blinder was assisted at the piano by Mr. Pavlowsky.

### Wagner March Performed in Boston

A march, Under the Double Eagle, by Joseph F. Wagner, assistant supervisor of music in the Boston Public Schools and conductor of the Civic Symphony Orchestra, had its first performance at a concert of the New England Conservatory's class in brass ensemble, Louis Kloepfel of the faculty conducting, in Jordan Hall, on November 8. Mr. Wagner is a Conservatory graduate, of the class of 1923. Other orchestral numbers were presented at this concert of Mr. Kloepfel's, one of a series that have achieved popularity in Boston in the past four years: the overture to von Flotow's Stradella; Sibelius' Finlandia, and the Johann Strauss waltz, Southern Roses. Soloists selected from among the advanced students of the Conservatory were Lois Luther, of Brazil, Ind.; Virginia Barnard, Dalton, Mass.; Pierino di Blasio, Somerville, Mass., and Burdette Couts, Bucyrus, O.

### Martha Demeter Coaching with Diana Kasner

Martha Demeter, soprano, was the soloist at the annual meeting of the Masonic Masters of 1927 at the German Masonic Temple on Sunday evening last. Miss Demeter has a high, lyric voice which she uses with ease, and she also possesses a charming personality. Among her numbers were several light ones from the leading musical shows. Many encores were given, among which My Hero, from The Chocolate Soldier, had to be repeated. Miss Demeter is coaching with Diana Kasner and preparing for the musical comedy stage.

### Boston Pianoforte Teachers Meet

The December meeting of the Pianoforte Teachers' Society of Boston was held on December 9. Alfred H. Meyer, of the Boston Transcript, was the speaker of the evening, his topic being A Complete Music Education. Mr. Meyer is a past master in this subject and his views were very interesting as well as instructive. He has the newspaper man's gift of telling a story, and the evening was voted one of the most interesting that the society has had.

### Fitziu Returns to Concert Field

After an absence of three seasons from the concert field, Anna Fitziu returns, again

## PUBLICATIONS

(Society for the Publication of American Music, New York)

Three Aquatints for String Quartet, by James G. Heller.—These are printed with scores and parts, which is a decided help to the reviewer, because it is practically impossible to get any idea of a string quartet without the aid of the score. The Aquatints are brief and colorful, the first marked by way of time indication "calmato," the second, "lento assai;" the third, "presto." The last named movement is fiery perpetuum mobile in sixteenth notes, chiefly to be played with a sharp staccato (spiccato). The music is highly chromatic and the structure interesting. The first of the three Aquatints is quiet and melodic and proves Mr. Heller to have an understanding for beauty of a simple sort, which is far more important nowadays than a gift for noise and complexity. This, in the opinion of this reviewer, is the most interesting of the three Aquatints because of their simplicity, the beauty of the melodic line, and the effectiveness of the orchestration. The lento is less original, and has a certain flavor in it which is of the familiar American ballad idiom, that is to say, there are constant moving chromatics in the bass part which

under the management of R. E. Johnston, and has already been booked in the following cities: Richmond, Boston, Baltimore, Chicago, New York City, Detroit, Cincinnati, Youngstown, Parkersburg, Columbus, Zanesville and Buffalo.

### Frederick Cromweed in New Studio

Frederick Cromweed, pianist and teacher, announces that he has opened his new studio on West 64th Street, New York City.

### Hess' New York Recital Postponed

The first New York recital of Myra Hess, originally scheduled for January 8, has been postponed to February 2, on account of the pianist's later arrival in America.

## Radio, Light Opera and the Movies

### Program at Roxy's

This Thing Called Love, with excellent Edmund Lowe and charming looking Constance Bennett, is pleasing large audiences this week at Roxy's. As usual, the stage presentations measure up to the mark set by Roxy. The feature is called Cziganok (Gypsies), enlisting the talents of Harold Van Duzee, who is, happily, singing a lot these days at the Roxy (and what a fine tenor he is!), and Frederic Franklin, Elizabeth Biro, Patricia Bowman, Leonide Massine, the ballet, chorus, and ever twinkling Thirty-Two Roxyettes. There is plenty of good singing and dancing, colorful costumes and scenery—and goodly applause for all. Marching Home to You, a song by Silver, is given, by request, by Harry Stockwell and the Roxy Male Chorus, and proves effective. For dancing numbers one finds Nocturne (Griselle) by the ballet, and Dancing Feet, a distinct novelty, with the Thirty-Two Roxyettes. The orchestra renders Hosmer's Southern Rhapsody, a stirring number, and for those who like to keep posted on current happenings there is the Movietone and newsreel.

### Philadelphia Quartet Broadcasts

The Philadelphia Quartet broadcasted over station WEAF of the National Broadcasting Company System on Thursday afternoon, December 12, on the regular La Forge-Berumen Hour. The personnel of the Philadelphia Quartet consists of Berta Oeser Hoffmeister, soprano, of First Methodist Church of Roxborough, Pa.; Gladys Lawton, contralto, St. John's Episcopal Church, Lansdowne, Pa.; James S. Montgomery, tenor of the Philadelphia Civic Opera Company, and Leon Abbott Hoffmeister, baritone, First Methodist Church of Germantown, Pa., and Marjorie Watson is accompanist for the quartet.

### Melius and Jacobsen on Baldwin Hour

Luella Melius, coloratura soprano; Sascha Jacobsen, violinist, and Madeleine Marshall and Andre Kostelanetz, two-piano recitalists, will be heard "at the Baldwin" on Sunday evening, December 22. The program will be broadcast over Station WJZ and the associated stations of the National Broadcasting Company at 7:30 P. M. Eastern Standard Time.

control the harmony and which one has heard so often in ballad music and movie scores that what seemed beautiful a few years ago has become tiresome today. Mr. Heller is evidently a composer of talent, and, as this is his Opus 1, we will await with interest his Opus 2.

Sonata for Flute and Piano, by Parker Bailey.—It seems a great pity that the Society for the Publication of American Music does not include with its review copies some information about the composers. Perhaps such information is of no importance to the reviewer, but it could not fail to be of interest, and might in some measure explain the nature of the works published. This sonata is Mr. Bailey's Opus 3, but his writing shows no lack of technical security. He seems to know his rules thoroughly and to have command of the piano technic. Also he is familiar with the sort of things pianos do in modern sonata music. The piano part in this composition is frequently of real interest, and there appears to be no real reason why the flute part should not be played on the violin, as flute pieces often are. The work is in three movements—moderate, allegro non troppo, and, for the finale, andante, followed by first, an allegretto and then an allegro. This coda from the allegretto is one of the most interesting portions of the entire composition, but the second movement is gay, joyous and pleasing.

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SAN FRANCISCO, CAL.—The first concert this season by the Abas String Quartet in the Community Playhouse was a cause for rejoicing. The quartet, which was organized last year, consists of Nathan Abas, first violin; William Wolski, second violin; Romain Verney, violist, and Michel Penha, cellist, and plays as the ideal quartet should play. Each instrument is a vital bit in the work, yet they blend so well that it is difficult to distinguish any one of them. The program opened with a very fine performance of Beethoven's Quartet in E flat major, op. 74. The last movement, particularly, was played with clarity, precision, and a fine musical quality. The two remaining numbers were Kreisler's quartet in A minor and the lovely Schubert quartet, op. 125, No. 1. Alice Seckels, manager of the Abas String Quartet, announces five more concerts to be given by the organization during the current season.

Coming to San Francisco for the sole purpose of donating his services for the benefit of the Star of the Sea Church, John McCormack attracted and delighted the record-breaking audience that gathered to hear him in Dreamland Auditorium. The popular tenor was in a beneficial mood and made the occasion a memorable one. With his long time associate and accompanist, Edwin Schneider (than whom there is none finer), McCormack just swayed his audience at will. He sang a program of request numbers, proving that he is today greater artist than ever. Schneider's accompaniments were ideal.

Because of his sensational success here last season, Manager Frank W. Healy was justified in presenting again to the San Francisco musical public, Dino Borgioli, young Italian tenor. That Borgioli is a singer of exceptional versatility was to be gathered from the context of his program, which contained songs in Italian, German and French. He also sang the Flower Song from Carmen and Le Reve from Massenet's Manon. His voice is of ample range and power and sufficient dramatic texture for singing operatic arias; however, it was in the songs that he exhibited the exquisite quality of his voice, with its delicate shadings and his keen sense of artistic and musical values. Mr. Borgioli was acclaimed by his large audience and was compelled to add several extra numbers. Benjamin Moore's accompaniments were played with that pianistic skill and temperamental warmth that has ranked him as a first class accompanist.

While Borgioli was singing at Scottish Rite Hall, Alda Astori, pianist, was appearing in the Community Playhouse in a program made up entirely of modern piano literature. The young pianist gave a demonstration of the reason for her prominence in San Francisco musical circles. Evidently Miss Astori is aware of the fact that individuality is high in the list of qualities to be treasured by an interpretative artist, and the greater the opportunity her choice of music offered for imaginative display, the greater success did she achieve.

Another recital, which was thoroughly enjoyed by a large audience in Scottish Rite Hall was the one given by Kathleen Parlow, violinist, under the management of Alice Seckels. In a program that included the Brahms D minor Sonata, Lalo's Symphonie Espagnole, and shorter numbers by Ravel, Bossi, Daquin-Manen and Sarasate, Miss Parlow proved that she is one of the interesting musically and temperamentally of the present-day violinists.

With the assistance of Raymond McFeters at the piano, Grace Wood Jess, appeared at the second of the Alice Seckels Matinee Musicales in the Terrace Room of the Hotel Fairmont. Miss Jess gave a program devoted to the folk songs of France, Russia, Spain and the United States.

In Scottish Rite Hall, an exceptionally pleasing program was offered by M. Culic Dragoni, baritone, assisted by Audrey Farncroft, soprano, both artists being members of Arturo Casiglia's Pacific Coast Opera Company. Mr. Dragoni's powerful, resonant voice, his musicianship, and his genial manner completely won his audience. He was dramatic and spontaneous and always the finished artist. With clear enunciation and true tone, Mr. Dragoni sang arias from Traviata, Faust, Un Ballo in Maschera and I Pagliacci. Miss Farncroft sang an aria from Mozart's The Marriage of Figaro, The Hymn to the Sun, from Rimsky-Korsakoff's Le Coq d'Or, and Micaela's aria from Bizet's Carmen. The young singer has a flexible voice of lovely quality, personality and charm. Miss Farncroft enhances her naturally fine voice by intelligent use and a most ingratiating stage manner. Her encore was Sibella's

Girometta. Alda Astori was at the piano for both.

Mendelssohn's overture, The Lovely Melusina; Mozart's Jupiter Symphony, and Gustav Holst's suite, The Planets, were the works chosen by Alfred Hertz for the third pair of symphony concerts by the San Francisco Symphony Orchestra in the Curran Theatre. The Planets, by the British composer, received its first San Francisco hearing upon these occasions and it made a splendid impression. It is a work which would easily classify as a modern composition, but it is the sort of modern music that does not offend the conservative listener. And yet it holds much interest for the "ultras" in its use of orchestral colors. There is also in many of its sections a frankly humorous element which sets it apart and makes it welcome. The last movement, Neptune, The Mystic, was given without the women's voices Holst prescribed for it, but they were not missed in the general effectiveness of the performance. Mr. Hertz and the musicians gave it an excellent first production, difficult though it is, and were rewarded for their efforts by enthusiastic and prolonged applause from the audience.

Elly Ney, eminent pianist, gave a recital in Scottish Rite Hall before a representative audience of San Francisco musicians and music lovers. She presented four works of Chopin, Bach's Chromatic Fantasy and Fugue, Beethoven's Sonata Pathétique, and pieces by Debussy and Liszt. The program was one to tax the technical equipment of any artist, and Mme. Ney proved herself a player of keen intelligence and taste. Besides, she possesses much warmth of temperament and feeling. Indeed, Elly Ney stands high in the rank of exponents of her instrument and her auditors gave every manifestation of having thoroughly appreciated her superb art. The pianist appeared in San Francisco under the local direction of Alice Seckels.

After an absence of several years, Amelita Galli-Curci returned to her San Francisco public and gave one of her inimitable recitals in Dreamland Auditorium, under the management of Selby C. Oppenheimer. The great diva was in exceptionally fine voice and met all the requirements demanded of a recitalist. She displayed musicianship, emotional feeling and authenticity in interpretation and technic. Songs by Schubert, Benedict, Bishop and Mozart showed Mme. Galli-Curci's catholicity of style. The Shadow Dance from Diorah, an aria from Bellini's Sonnambula, and Gounod's Philemon et Baucis showed the florid facility with which she handles the coloratura. No greater testimony of her success could be made than to state that she was forced by her enthusiastic audience to repeat many of the program numbers and to add encores. Homer Samuels played accompaniments that could not be surpassed.

Grace Davis Northrup, soprano and vocal pedagogue, gave an "At Home" at her charming studio recently when a musical program was interpreted by her artist-pupil, Bessie Morris, mezzo-soprano, assisted by Zylpha Allen, pianist. Many persons of musical and social prominence called during the afternoon.

Winifred Howe, of the piano and theory department of the San Francisco Conservatory of Music, is on her way home from summer study in London under Tobias Matthay.

Leandro Campanari, San Francisco voice teacher, is making a trip East.

A benefit concert for the Sisters of the Holy Family was given in the Civic Auditorium. A chorus of 300 voices led by Father Edgar Boyle sang works of Palestrina, Victoria, Schubert and Saint-Saëns.

At the most recent of the Alice Seckels "Symphony Breakfasts" in the Italian Room of the Hotel St. Francis, Mrs. Marcus S. Koshland, much beloved San Francisco patron of music, who has recently returned from an eight months' tour of Europe, was the guest of honor. During the "Breakfast," Victor Lichtenstein made a few explanatory remarks concerning Gustav Holst's The Planets. The toastmaster of the occasion was the well known writer, John D. Barry.

The opera class of the Arrillaga Musical College opened its third season with a presentation of Cavalleria Rusticana and the second act of Tosca. Myrtle Dingwall, San Francisco soprano, was the Tosca, and Carlos Sebastian, director of the vocal department, was the Scarpia. Other roles were taken by students of the college.

Helen Schneider presented Mary Jean Elliott in a piano recital at the Y. M. C. A. Auditorium. Miss Schneider, a pupil of Hugo Mansfeldt, is one of the most brilliant pianists in the west and a highly esteemed young teacher.

Sponsored by the West of Twin Peaks Women's Club, The Pacific Choral Society gave a concert in the Community Playhouse. This group of singers is led by Forrest G. Cubbon. Allan Wilson, popular tenor, was the guest soloist.

Piano pupils of Sergei Mihailoff gave a recital at Sorosis Hall.

Inre Weisshaus, young Hungarian pianist-composer, is holding a series of eight discussion classes on the Appreciation of Contemporary Music, under the auspices of the University of California extension division. Weisshaus is well known in the musical world.

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# MUSIC IN THE SCHOOLS and COLLEGES

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*This Department is published in the interest of Music in Public Education in America. Live news items, programs, photographs and articles of interest to our readers should be sent for publication to Dean Brown at Dewitt Park, Ithaca, New York*

## Senior High School Voice Classes

By George Oscar Bowen,  
Supervisor of Music, Tulsa, Okla.

### GENERAL AIMS

Opportunity for the development of vocal talents, in addition to those provided by chorus and glee club classes in senior high schools, is constantly growing in favor in many parts of the country. Recognizing the values derived from taking part in choral groups, when properly organized and directed, school music people have long felt that additional opportunity should be afforded those students who may be endowed with unusual, or at least, superior vocal talents. The choral group must necessarily spend the major portion of its time in ensemble work, with little or no opportunity for the development of the individual voices of its members, except as singing under the guidance of a wise and careful director will help. The wise choral director will spend at least a minimum portion of many rehearsals in an effort to instruct his singers in the fundamental principles of good singing, and the careful director of choral groups will so guide his singers as to make possible the least amount of strain, forcing and injury to the vocal organs.

### ELIGIBILITY

Generally speaking, the High School voice classes will be open to a comparatively small group of students. The large high school chorus may be elected by practically any student in the school with sufficient vocal equipment to independently sing a part. The smaller glee club groups will and should be more selective, in that a better and finer type of choral music is to be studied, and the best voices are desired for the more perfect results expected. Obviously, there are many students eligible to those groups who do not seriously consider vocal training and who should not be encouraged in it, but who derive a great deal of pleasureable good from the ensemble work.

The voice classes should be open to students, (1) in the junior and senior years, or, when their physical development warrants; (2) who possess good, natural voices; (3) who are not looking for a "snap" course in which to earn easy credits, and (4) who at least have good records in other academic subjects. The voice class should be made elective, on the part of the students, and selective by the teacher, who should honestly attempt to guide students in their election of subjects.

### PHYSIOLOGICAL ASPECT

It may not be truthfully claimed that a group of high school girls and boys can be classified as adult, and their vocal training conducted on the same basis at all times, with all students. Some students will come to the class with well-developed voices, vocal organs of strong, virile quality, seemingly few faults in their natural vocalization, and splendid physique to support it, but there will be a still larger number, who will show evident signs of the adolescent period, and its many effects upon the vocal organs. It is necessary, therefore, to exercise the most thoughtful care and expert judgment in the training of these voices. If careful guidance is given, without thought of immediate maturity, the young voice will respond readily, and rapid improvement results. Like all other parts of the body, at this age, the vocal organs with the many coordinating muscles, are in a stage of

growth and transition, and their development must not be forced or exaggerated.

### CONDUCT OF CLASS LESSON

As stated above, the choral group is largely devoted to ensemble work, while the voice class should be considered from the basis of the individual. Very much of the work in the class may be participated in by all members at the same time, but every lesson should give opportunity for individual effort, demonstration and guidance of each member in order that individual progress may be noted and encouraged, as well as individual faults discovered and pointed out, with remedial suggestions for correction. It may here be stated, that when the voice class is properly organized, and conducted by an instructor of wide and varied experience; one who has in mind only the amount of good he may do for each student; who knows the child as well as the adult voice and how it should be developed, much more rapid progress may be expected than will come from a similar period of time in the private studio.

The development of deep breathing, and of the muscles which make possible good breath control; relaxation; vowel formation and good diction; exercises for establishing a smooth and even scale, flexibility, well modulated sustained tone, resonance, etc., may be participated in by the class as a unit, but each student must be able to demonstrate his individual ability to master the problem.

### AIMS AND ATTAINMENTS

The objectives which the teacher has in mind for the young voices should be much the same as those for the adult—i.e., to be able to produce a singing tone in such a manner that the natural beauties of the voice may be conserved and augmented through proper use, and to use that tone agreeably, if not expertly in singing. Attainments are dependent upon many things such as, age, physical and mental development, natural aptitude of the student for the work, application to study and practice, etc.

Attainments are not easily set up, for after all, progress largely lies with the individual student, but the competitive spirit aroused by the class procedure will insure the best effort of a majority of the students. Each student should be allowed and expected to progress as rapidly as he can assimilate the instruction and put it into practice with his own voice. He should be carefully guided, but encouraged to practice by himself, for through practice alone will he learn how to practice, and the fact that he daily comes under the observation of the teacher makes it impossible for him to go very far astray.

One point of a personal nature, concerning the organization and administration of such classes might be mentioned. Even in a large high school, the number of pupils who will elect such a course, will be relatively small, and school administrators object to small classes. In Tulsa Central High School, there is a class for girls and a class for boys. Pupils are accepted in either of these classes at the beginning of any semester. As result there may be pupils in a class who are beginners, others who have had one or two semesters, and still those who are in their third or fourth semester.

This may seem like a difficult group to handle efficiently, but we find it just the opposite. The beginners have the advantage of observing the work of more advanced pupils, in various stages, which in itself is the best kind of an object lesson, and the advanced pupils can not only assist with the teaching of the beginners, but they learn much from hearing the beginning efforts of the new pupils. We find this plan a real advantage rather than otherwise.

### PROCEDURE

It would be difficult, if not impossible to set up a method of procedure that would be acceptable to any considerable number of voice teachers. We shall not attempt here to lay down specific rules, but rather suggest important items in voice development, leaving it for each teacher to work them out according to his own theory, which, it may be hoped, has been proved beyond a shadow of doubt, before experimenting on young voices in high school voice classes.

(1) It is dangerous to say to a girl of seventeen or nineteen years of age, "You have a soprano voice," or, "You have a contralto voice." In a large number of cases it is most difficult to determine at that age what the voice may ultimately become. As a matter of fact, the teacher should not be interested in range in the beginning of the class work, but finding the place in the vocal range of the individual student, where the best tones are naturally produced, work from this point in both directions until the voice naturally determines its own range, timbre, color, and quality. Time alone can determine this point in the majority of cases.

(2) Organs of Speech and Song: A class of intelligent students will profit greatly by a thorough, simple, and exact statement concerning the physiology of tone production. It is possible to describe and demonstrate the function and action of organs of speech; the vocal cords, the larynx, oral and nasal pharynx, lungs, tongue, teeth, hard and soft palate, etc., as well as the muscles of the chest, diaphragm, abdomen, sides, back and neck, all of which must be under control if we would sing well. The correlation of these many organs may be made intensely interesting and valuable.

(3) Vocal Registers: One of the greatest problems that will present itself to the teacher of High School Voice Classes, is that voice which has been allowed to force itself out of the natural register. Many children in public schools today are allowed to force the chest tones far up into the medium register, with the result that when an attempt is made to train the voice a bad "break" is discovered between the chest and medium registers, which often takes a long time to bridge over. Forcing the voice to sing too low, is quite as bad and dangerous, as forcing too high, and the resulting bad effects much more difficult to overcome. Every teacher of these classes must expect to find many cases of this condition, and while it is not necessary, not wise to explain to the student the various registers in the voice, they must be thoroughly understood by the teacher.

(4) Breathing and Breath Control: Good singing is dependent upon good breath control, possibly more than any other thing. Good breath control does not guarantee good singing, but good singing may not be guaranteed without it. Opinions, among even the most prominent and popular voice specialists, differ so greatly, that it would be hazardous to hint at a definite plan for securing breath control for singing. But, voice specialists are generally agreed that the first thing necessary is deep breathing, and secondly, that a proper use of the diaphragm, and the muscles of the abdomen, sides, back and chest is necessary to control the breath inhaled. Exhalation is more difficult and relatively more important than the inhalation. By deep breathing, one may immediately think of concentrating the inhalation at the pit of the stomach thus causing the diaphragm to distend outward and upward, to be kept in a rather rigid position, with the abdominal muscles receding and pulling upward to support it; while another may interpret it to mean the concentration of the inhalation to a lower position, causing the abdomen to protrude, and the diaphragm and chest to flatten. Just what the muscular action should be is a much discussed question, and herein lies the secret of the many successes and failures in singers. The breathing apparatus is the great central motive power, and the delicate machinery of the vocal organs cannot function smoothly and naturally until it is properly adjusted.

(5) Relaxation: Second in importance only to breath control is the ability to relax, even the muscles that must be rigid. Without a complete relaxation of the muscles of the chest, shoulders, throat, and the neck there can be no freedom of vocalization. These muscles, directly or indirectly, are all connected with the voice box (larynx), and must be fully relaxed, or unnatural conditions maintain, and obstructions are set up in the natural flow of the vocal tract. Likewise, the breath controlling muscles should be rigid, like the rigidity of hard rubber, and not like iron, maintaining a flexible pliability.

(6) Tone Placement: To place, means to put into a fixed and definite place or position. Much is said about tone placement, and placing the voice, and yet one of the things most noticeable in the majority of singers is a lack of fixed position. The thin, or close vowels may be high, or far front, and nasal, or they may be far back and throaty, while the more open vowel will be sung without regard to a definite place, wide open, back and dark, or forward and mouthy. Placing the voice is a misleading term, and impossible of accomplishment. Efforts to place the tone result in a hard, inflexible and unmusical quality.

The course of the breath, as it is released from the lungs, may be described as passing over the vocal cords in the larynx, which being set in vibration, in turn sets the air vibrating. This air, now tone, passes up through the throat into the opening back of the soft palate (uvula) which leads to the nasal pharynx, where the tone gathers resonance. If allowed to follow nature's course in this upward and curved direction, the tone will seek in the resonance chamber of the head the particular place where each vowel formation gathers its resonance. The thin, or close formations such as long "e," or "oo," get their resonance far forward in the apex of the oral pharynx, high up back of the nose. The more open formations such as long "a," and "o," are less far front, while the open "ah," occupies the widest and most open part of the chamber, but always keeping the influence of the forward formation in the tone. The dangers in "placement" arise from thinking that tones on all vowel formation may be "placed" far forward "in the nose," or "in the front of the face," while others go to the opposite extreme and try to sing their vowels far back in the wide and open part of the resonance chamber.

(7) Resonance in the tone depends largely on the manner in which the vibrating breath, called tone, enters the aural pharynx, and naturally seeks its proper place. There may be some resonance from the chest and resonators in the throat, but in the main the nasal pharynx is responsible for the real resonance in a tone. The breath entering the nasal pharynx is not, as might be supposed, a strong, steady column of air, forcing itself to one particular spot, but rather a tumbling mass of air particles, all vibrating in their proper places.

(8) Other Problems: There are many other problems of a lesser importance, but each one important to the realization of excellence in vocalization and song singing. The action of the tongue, influence of the hard and soft palates, teeth, and the open mouth: problems in diction, pure vowel and clean crisp consonants; enunciation and pronunciation; phrasing, and many other points incident to good singing, will present themselves as the work of the class progresses, and none may be ignored if successful work is to be expected.

### MATERIAL

The question of proper material for the conduct of High School Voice Classes is both simple and difficult. If the teacher has a well defined plan of organization and procedure, he will either use exercisers, vocalises, etc., already in print, or devise others from his own experience. There are many books of vocalises from famous and experienced teachers, but the selection is very limited for class work such as we are considering. The experienced teacher will be able to provide exercises and vocalises in manuscript, for his students, which will better suit their needs in the early periods of their study, leaving printed material for the time, when having acquired some facility and confidence in vocalization, they may safely take difficult and set exercises. Even then the use of songs, carefully selected, are of greater interest to the pupil, and may be applied with quite as much value. The type and difficulty of the songs depend entirely upon the ability, at the moment, of the individual pupil. At best, they should



THE EL PASO PUBLIC SCHOOL CONCERT ORCHESTRA,

which recently gave the first of a series of concerts, in the large auditorium of the Crockett School. John Vincent, supervisor of instrumental music of the public schools, is the director of the orchestra. The outstanding work of the program was the *Carnival of Animals*, by Saint-Saëns. Each movement was preceded by explanatory remarks by Mr. Vincent, which added materially to the interest of the work. The solos were played by Mr. Serna, bass; Mr. Wosika, cello; Mr. Coon, clarinet. The two-piano work of Mrs. Abbie Durkee, supervisor of music in the public schools, and Katherine Rodehaver was remarkably done. A large audience, consisting of many students, as well as parents, greeted this most worth-while orchestra.

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not present difficult vocal problems, but depend largely upon sustained, flowing, legato effects, in order that greater purity in vocalization may be encouraged and expected.

When all is said and done, success or failure in this most important phase of school music is entirely dependent upon the teacher. By far too many men and women who have little knowledge of the human voice, and its function in singing, are attempting to give vocal instruction. This is true, even in the elementary schools, where singing should be the first objective of every teacher of school music, and holds good throughout the entire school system, out into the private studios of every community. It is not possible to learn to teach voice, intelligently, from a book course, any more than it is possible to learn to paint beautiful pictures through printed instructions. Experience is the greatest and surest teacher, and the person who is ambitious to guide the vocal destinies of young people in our high schools, should first take instructions with expert voice specialists and authorities, thus, through experience learning the possibilities and limitations of the voice, and how to best secure the desired results.

Experimentations with young voices are dangerous and often fatal. The development of the voices of the boy and girl of high school age is the simplest thing in the world, but one must be sure of his fundamental training in voice production before attempting so important a piece of work. Voice classes in our high schools should be popular, and they will become popular only in proportion to the excellence of the work accomplished in the few places where it is being tried. The need of the hour is more and better teachers; teachers who know their business; teachers who can handle their own voices expertly, though they may not be great artists; teachers who have a real desire to do a piece of work, second in importance to no other phase of musical development in this country.

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### Music Service to Small Towns in New York

To carry music into the schools and community life of the villages and small towns of America is the object of the Music Mission Movement, now being carried on by the Playground and Recreation Association of America.

Impressed with the results secured in the Adirondack region around the Lake Placid Club, the Association, in March, 1928, began a state-wide effort to help each town, especially those under 2,000 population, to secure a trained music teacher, one who would not only have responsibility for teaching music in the school but also for developing music activities in the community.

To reach the desired result in New York State it has been necessary to do four things:

(1) To interpret to school boards in small towns the value of having a trained music

leader working in the schools and in their communities.

(2) To see that sufficient number of qualified music leaders were trained and available for service in rural communities.

(3) To arrange for placing the available music missionaries in towns where they could serve best.

(4) To establish festival centers to which small towns could send music groups for singing and playing together. The organization of these annual festivals was considered quite important because they will serve not only as an incentive for the small town groups but will also give an excellent opportunity for all the groups to hear really fine music.

Thus far the following institutions have accepted responsibility for conducting annual festivals and including groups from small towns within a radius of seventy-five to one hundred miles: Lake Placid Club (Crane Institute is the teacher training center for this festival area), Fredonia Normal School, Eastman School of Music, Syracuse University, Ithaca Conservatory of Music, Skidmore College. Two others, Vassar College and New Paltz Normal, are considering establishing festival centers. The enthusiastic cooperation of the officials of these institutions and the high standards prevailing insure leadership of the finest type.

Following the selection of each festival center, the Association's representative personally visited the small towns in the surrounding area, arranged for meetings of the local boards of education, explained the music mission idea, and secured an agreement for the employment of a trained music leader. Where possible, a full time teacher was urged; when this was not possible, groups of from two to four towns combined to employ a leader, sharing her time and sharing the cost.

In addition to the placement of graduates of special music courses, many of the towns are being furnished music leadership by seniors in the training institutions. These young women go out for one day a week and secure very valuable training for future music mission service, and at the same time give music leadership to towns that otherwise would be without it. These leaders are called practice teachers. At the present time there are fifty-two such practice teachers serving in towns around the various cooperating institutions, as follows: Fredonia Normal, seven; Syracuse, eight; Ithaca Conservatory of Music, ten; Eastman School of Music, ten; Crane Institution of Music in Potsdam, seventeen.

In addition to these fifty-two towns being served by practice teachers, forty-seven towns are being served by twenty-five graduates of the above institutions. The towns are grouped into units of one to four. This means that ninety-nine towns are now having music leadership that have not had it before. This effort to carry music to the rural population of New York State is entirely a cooperative one. The State Department of Education gave its endorsement and support

and paved the way for the field work of the Playground and Recreation Association of America. The institutions training music leaders gladly adopted courses where necessary, helped in the selection of music missionaries, agreed to include small town groups in existing festivals, and, where necessary, agreed to organize and conduct festivals in certain areas where none existed. The music leaders themselves with fine missionary spirit are laboring to bring to men, women and children the deep satisfaction to be found in the enjoyment of music.

The Playground and Recreation Association of America is glad to have a part in this cooperative undertaking which has brought together all these forces working for a richer life for the citizens in the rural sections of New York State.

This demonstration in New York State illustrates what can be done when the music forces of a state join together for service to those who do not have the resources of the larger cities. The music mission idea has been well received throughout the state.

Following the successful inauguration of the music mission movement in New York State, the Playground and Recreation Association of America has selected North Carolina as the next field of service in which to make the music mission idea a vital part of the cultural life of the rural folk of North Carolina.

### News From the Field

#### CONNECTICUT

**Putnam.**—Leon M. Farrin, superintendent of schools, has announced that Nelson Frink of Woodstock has been officially appointed director of instrumental music in the schools of Putnam.

**Bridgewater.**—J. Henry Hutzel, teacher of violin and director of school orchestras, has been appointed chairman of the Music Memory and Public School Music for the State Federation of Music Clubs by President Marion Fowler. Mr. Hutzel is well qualified for the position, having had many years of school music experience and has done much for its progress. He is secretary of the Musical Research Club and is on the music committee of Olivet Church and the Lione Club.

#### MISSISSIPPI

**Eupora.**—Mrs. W. L. Taylor, supervisor of music here, has organized a music club with its charter membership composed of the music students of the high school. This club, when fully organized, plans to federate in the Junior department of N. F. W. C. The following officers were elected: president, Mae Alice Harpole; vice-president, Virginia Lamb; corresponding secretary, Nannie Louise McKeigney; reporter, Margaret McKeigney. Other members of the club are Clyde Foard, Mary Lou Curry, Polly Turner, Helen Eudy, Inez Harpole and Jessie Wray Childs.

**Jackson.**—Juliette Chamberlain, director of music at Belhaven College, gave a demonstration with the Junior Music Appreciation Class. The program, made up of Indian music, was as follows: The Indian, Harriet Himer; Indian Music, Adelia May Horton; Medicine Men Song (Rhythm of Indians), Ann Comfort; Melody of the Indians, Sarah Berry Gillespie; Harmony, Cathleen Comfort; Indian Scales, Olga Wright; Instruments of the Indians, Catherine Jane Whiting; Wind Instruments, Jean Grambling; Orchestra of Indians, Patsy Parker; Songs of Prayer and Petition, Mitie Elizabeth Creekmore; War Songs, Nell Skinner; Cradle Songs, Audrey Hare; Love Songs, Helena Hare; Pictorial Writings of Indians, Elizabeth Gillespie; The Love Note, The Warrior's Message (Indian Songs), Minnie Allen; Dances of the Indians, Lillian Morson; Snake Dance, Elizabeth Gillespie; Grass Dance (Indian Piano's solos), Louis Wallace, Harriet Himer, Nell Skinner; Noted Poet of Indian Poem, Louis Wallace; Pantomime, Hiawatha's Wooing, arranged by Juliette Chamberlain—Characters (Hiawatha) Sarah Berry Gillespie, (Minnehaha) Adelia May Horton, (No-komis and the Arrow Maker) Elizabeth Gillespie.

### Noted Educators

MILDRED KEMMERER,



supervisor of music at Allentown, Penn., is a graduate of the State Teachers College, Kutztown, Penn. She has also been a student of music in New York University, and at the American Institute of Music, New York, where she studied voice with Klibansky.

Miss Kemmerer is a graduate of the summer course for music supervisors at Cornell University, also graduate of the School of Education (Ph.B. degree) at Muhlenberg College, Allentown, Pa. In connection with her present activities Miss Kemmerer is pursuing graduate courses in music education at Teachers College, Columbia University, and studying violin with Otto Meyer, Philadelphia. She is also a member of the faculty, School of Education, Muhlenberg College.

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Prof. Robert Pitard's Junior Orchestra, made up of Blachann Fraser, Conan Milstein, Carson Robinson, Jr., and Cecil Edward Pitard, with Mrs. Robert Pitard, pianist, added to the beautiful program.

#### NEW JERSEY

**Weehawken.**—The cantata, the Building of the Ship, was presented on December 5 and 6 at the Wilson High School Auditorium. Instrumental music was furnished by the high school orchestra, the high school band, the grammar school band and fife and drum corps. In the bands and orchestra more than 100 pupils demonstrated their musical training. The orchestra was in charge of Oscar Golde, the band under the (Continued on page 50)

## HARCUM TRIO—

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supervision of William McCann, and the chorus in charge of Leon Rossman.

**Plainfield.**—Changes in the policy followed in vocal musical instruction given to the third, fourth, fifth and sixth grade children of the Plainfield public schools, which are being developed this year under the direction of Jay W. Fay, director of music, are expected, in time, to have an excellent effect upon the musical situation in the city, and give many children a live interest in music.

The major emphasis is now being placed on musical experience; music technic formerly emphasized by instructors, is now a by-product, although it is absorbed step by step as new songs are introduced to the pupils.

Present methods in teaching music are described as being half a medium between the system of teaching the technical side of music to children of the intermediate grades and the policy followed for some years when the children sang "just for the joy of singing."

Mr. Fay believes that "fundamental principles of music education are the fostering of a genuine love for and real appreciation of music—enlargement and enrichment of music experience before the study of grammar, elaboration of the syllabus to provide for individual differences and the appreciation in its goal of every available procedure in the general education field.

"Methods followed in the teaching of music to public school children in the past have failed. Although nearly all adults of today have been exposed to music in the public schools from eight to twelve years, America has comparatively few American composers, few choral societies and almost no opera. Our popular songs and jazz outpourings of Tinpan Alley have served as an index of our musical taste.

"For seventy-five years, public school music has had as its object the teaching of sight-reading and has measured its success by facility and accuracy of note reading. The recent development of music appreciation and instrumental study has not altered the major activity. The results have been that some children, but relatively few, have learned to read music at sight and a relatively small amount of music has been experienced, due to the supposed necessity of slow, meticulous sight reading. In this respect music reading is still where general reading was a generation ago, when the pupils read one textbook in a given grade, and then reread it if there were still time, although a large percentage of the children have lost their native love

for music through the unfortunate substitution of symbols for the thing itself.

"There is no social demand for the development of skill in note-reading. Notation is not music, and insistence upon the details of notation often obscures the very music it stands for. The little child who has never seen notes can by imitation make very acceptable music. The case is absolutely different with every other art in which expression goes hand in hand with technical mastery. The fluent and accurate reading of music is a professional skill, a tool of the musician.

"Teach a thing at the right time and it is well and easily taught; extend the rote song period, saturate the child with musical experience, and defer eye and ear correlations until the eye is better trained in discrimination and the ear has a rich experience to correlate. Defer analysis and synthesis until the unfolding of logical processes in the child mind.

"In the seventh and eighth grades, instruction is given through musical experience adapted to adolescent children and technical instruction, and equipment is given to selected groups because of their native ability or very strong interest in the subject."

### NEW YORK

**Saratoga Springs.**—American Music was the main topic of the Thanksgiving Assembly, held at the High School when it closed for the holidays. Principal A. Ray Calhoon presided. George Wright read President Hoover's Thanksgiving Proclamation, and the High School chorus sang Hour of Rest (Beethoven). Two piano solos—To a Wild Rose, and The Deseret Farm (MacDowell) were played by Leo D. Ayen, Jr. Mrs. John J. Sexton, wife of one of the members of the High School faculty, sang Thanks Be to God (Dickinson) and Sweet Mystery of Life (Herbert). The orchestra and chorus joined in the final number, Hail America (Drumm). The same program will be given consisting of orchestra, choral and dramatic features.

**Syracuse.**—The inauguration of recitals in public schools by the Morning Musicals took place at Lemoine and Salem Hyde schools in the auditoriums. The new branch is sponsored by the extension committee of the Musicals (Katherine F. Seymour, chairman; Mrs. Frederick S. Honsinger, Mrs. Harry Hartman, Harriett Fitch, Mrs. Henry Youell and Norma Allewell, assistants). The program consisted of the following: Salem Hyde School—piano, pastorale, Capriccio (Scarlati-Tausig), Waltz D Flat (Chopin); Lillian Laviné, violin, Andante Ninth Concerto (DeBeriot), Jin (Cecil Burleigh), Leola Morris; soprano, Fairy Pipers (Brewer), Lullaby (Cyril Smith), I Know (Spross), Sweetest Little Fellow (Nevin), Janet Harrington; Lemoine School—piano, Prelude C sharp minor (Rachmaninoff), Beatrice Laffend; contralto, The Gift (Brown), Sing High, Sing Low (Haeche), All Merry Times (Ronald), Orpha Crouse; piano, Rigollette Fantasie (Liszt), Geraldine Arnold; soprano, Tip Toe (Caren), Two Fairy Songs (Besly), Three Green Bonnets (D'Hardelot), No., Mr. Piper (Curran), Katherine Ruland. Accompanists were Miss Arnold and Sylvia Karp.

**New York City.**—Public school students who have musical abilities will receive "orchestral instrumental scholarships" again

this year from the Philharmonic Society, so George H. Gartlan, director of music for the Board of Education has announced. Mr. Gartlan said that about seventy students would be selected for training under the supervision of the society.

**Ithaca.**—The third concert of the present season by the Ithaca Military Band School, under the direction of Dean Ernest S. Williams, was given December 8 in the Little Theatre. Carleton Stewart was the soloist. This is Mr. Williams' first season here. The program was entirely by Tchaikowsky and included the 1812 Overture Solennelle; Cornet Solo, None But a Lonely Heart; selections from the Nutcracker Suite; two excerpts from the Pathétique Symphony; Andante Cantabile from Fifth Symphony, and the Finale from the Fourth Symphony.

Other December events at the Ithaca Conservatory and Affiliated Schools were: December 9, faculty recital by Marjorie Beeby (contralto); 10, recital by music students; 12, Saturday's Children, read by Rollo Anson Tallcott; 13 and 14, a religious drama, The Rock; 16, a concert by the Conservatory Orchestra under the direction of William Coad. On December 19 a special Christmas program will be given consisting of orchestra, choral and dramatic features.

**Montpelier.**—A concert was given in the chapel of Montpelier Seminary, on November 22. Emily Roberts Smith, contralto, was assisted by Virginia Hammond, reader, and Ruth Bampton, accompanist. The program included selections by such composers as Bach, Haydn, Brahms, Rubinstein, Carter, Ware and Rogers.

### New Teaching Material

(*J. Fischer & Bros., New York*)

#### OCTAVO NUMBERS

**River, River,** a Chilean folk-song arranged as a part song for first and second soprano and alto, also soprano, alto and baritone. This selection is by Stephen Zoltai.

**Southern Moon,** from Mo' Bayou Songs, by Lily Strickland, arranged as a part-song for two sopranos and alto by Franz C. Bornschein.

**Dreamin' Time,** three parts, by Lily Strickland, arranged by Bornschein.

**Dreaming Memories,** folk song from Latin America, arranged by Howard D. McKinney, for soprano and alto.

**Oh, Suzanna and Listen to the Mocking Bird,** six part arrangement, soprano 1 and 2, alto, tenor, and bass 1 and 2, by Joseph W. Clokey. These are old songs in a new dress. Mr. Clokey has also arranged I Dream of Jeannie and Nelly Was a Lady, Cousin Jedediah and He's Gone Away. We understand this series is to be continued.

**The Emperor and the Nightingale,** a cantata, (A Chinese Legend) by Franz C. Bornschein. Orchestra parts are procurable. This selection may be used as a concert number or for chorus and pantomime with simple characterizations, costumes, Chinese instruments, etc. Six principal parts, twenty-eight pages octavo.

**Instrumental Unisons,** by Mortimer Wilson. Book I contains ten short selections, including In Tune, Listening, Mongolian Procession, Our Task, In Pensive Mood, and Light of Heart. This work is preparatory to orchestral training and includes violins, viola, violoncello, and in fact all of the string family, woodwinds, brass

and percussions. Playable in any desirable combination with piano.

**Suite Creole.** Book II of Instrumental Unison, the second of the preparatory supplements to orchestral training by Mortimer Wilson is also available.

(*C. H. Congdon, New York*)

**School Music Teaching,** by T. P. Giddings. This book is neither a plea nor an apology for music in the schools. The author takes for granted the great value of music in the general educational scheme and plunges at once into the subject of teaching it.

The various problems of school music teaching are discussed in an interesting way and illustrated with concrete examples. The teacher who reads this book is not entangled in the meshes of an elaborate set of plans, nor overwhelmed with showy stunts that keep the children whirling in playful eddies or floating placidly in still waters. The entire book spells "progress," and the author has performed a great work in unifying the different processes of music teaching and in actually making the song the basis of study. Believing that a vast amount of time is wasted in teaching this subject he tells the teacher how to put the children at work and keep them at it until something definite is accomplished.

In many books on music teaching there are so many "steps" to take, so many "cycles" to discover and so much "dovetailing" to do to prepare the children for work, that the teacher is discouraged at the outset. Things that are easy and simple are so often made hard that it takes the young teacher several years to emerge from this fog of fads and devices.

When Mr. Giddings tears down anything, he immediately replaces it with something practical and useful. He spends no time on "song dissecting" nor in discovering hidden "cyphers," but in a style that is clear, convincing and sometimes humorous he tells the teacher how to give a music lesson that will advance the pupils on the road to musical attainment. He believes that the wholesome material found in the best music books can be assimilated by the children without so many digestive tablets.

Mr. Giddings takes us into the schoolroom where everyone is at work, and while he gives many helpful hints to keep us from going astray, he does not attempt to do the teacher's work, neither does he allow the teacher to do the work of the children.

This book is the strongest work on school singing that has appeared. You will not agree with the author on all points, perhaps, but after reading it you will have a better idea of school music teaching.

"Music is the freest thing in life, for no man lives who cannot make it for himself in some sort."—Johnson.

The great law for the teacher in the class room, especially in the subject of music is: Put yourself in the child's place.

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# PIANO AND MUSICAL INSTRUMENT SECTION

WILLIAM GEPPERT, *Editor*CHARLES D. FRANZ, *Managing Editor*

## EXPRESSIONS

### *Getting Down to Brass Tacks in Piano Selling—Why Piano Dealers Have Not Realized on Their Expected Profits—The Misuse of the High Grade Piano in Selling—Merchandising Mistakes Reflected in Instalment Paper Values—An Example of Wise Selling*

Among the several letters received by the writer this week from dealers was one that stood out as something a little unusual in that advice was asked; or, it might be said, complaints were made by a well known dealer who has been in business for many years, but seemingly is lost in bewilderment as to why his business has not been the success it should have been, considering the number of pianos he has sold during his business lifetime.

One reason why this letter is of unusual import to the writer is because the dealer has been looked up to as unusually successful. It seems, however, that in the liquidation, we might term it, that has come to the dealer through the past two years he finds that he is not worth the money that he imagined he had made. This is not an unusual thing in the piano trade at present. It goes to prove, however, that the forced liquidation will prove of great value to dealers who have allowed themselves to be misled through their methods and the arriving at proper results.

Advice is a very cheap thing to give. There are too many who ask advice. This seeking advice is an apparent weakness; that is, those who make a business of following the advice of others have not the backbone to carry out their own convictions. In the conduct of the piano business each individual should stand upon his own ability, and not seek the ability of those who know nothing about the affairs of the one asking for directions how to conduct his business.

The dealer in mind who has faced the forced liquidation in his business, and this brought about through the lessening of the volume of business he had been doing, has been for years working along the conventional lines of the average dealer who sells pianos. He has for long had an old-name, high-grade piano as his leader, in fact, one of the leading makes in the industry. He has advertised that piano, *but he has sold few.*

#### High Grade Bait

This explains the weakness of his selling policy. He utilized his leader as a bait and not as a means of direct profit through the selling of the high grade piano. He sold great numbers of cheap pianos; he made a specialty of a stencil piano bearing his own name; his advertising of that stencil piano bearing his own name was along the same lines in the text of his advertisements as that he utilized in presenting the high grade piano as his leader.

Had there been another dealer made application for that leader in his own town there probably would have been a change, for that territory was not giving to the manufacturer of the high grade leader the return commensurate with the population of the territory covered by the franchise.

Here is one of the great weaknesses that permeates the selling of pianos at retail. *The greater profit in piano selling lies in the selling of the high grade makes.* It is the belief of the writer that in the case of this dealer who seeks information as to why he had not made more money, the lack of sales of his high grade leader gives the solution of his selling weaknesses.

There are dealers who for years have carried high grade makes as leaders that can not show an average of twenty-five sales a year. *The using of a high grade make of piano as a stool pigeon, or as a bait, is reprehensible,* and creates a weakness in the financial structure of any dealer for it is detrimental to profit making. The territory in which the inquiring dealer is located should give to the high grade manufacturer sales of at least 100 pianos per year. Had the dealer kept up to that number of sales during the so-called "good times" in the piano business, he could be classified along with the cash buyers. He would

not have a mass of instalment paper built up on the sales of cheap pianos, the greater percentage of such instalment paper representing stencil pianos bearing the dealer's name, which half a dozen different manufacturers have been making for him, with the advertising of such stencil pianos manufactured under the pleas of "special specifications" of the dealer who knew nothing about piano manufacturing. In all this there would be a different story to be told after the forced liquidation of the past two years had brought the dealer to a realization of the fact that *he had not sold enough high grade pianos to give to his cheap piano sales that financial strength that is always necessary to create profits.*

#### Rating Instalment Paper

There is a crime in the utilizing of an old high grade name as a lure to the unsophisticated as to piano values. It is well enough to supply the demand for the cheaper makes of pianos, but the fact is presenting itself more and more to the piano mind that it is as absolutely necessary to maintain the tonal qualities of the pianos offered for sale as the basis of selling as it is wrong to utilize in a reprehensible manner the name of one of the leaders in order to cover the physical limitations of the productions of the cheap makes.

All this is not intended to "knock" the cheap makes of pianos. The middle and commercial grades are just as good profit-makers in the long run as the high grades, but the instalment paper of the stencil grade of pianos lessens itself materially, and this proven through past due when the high grade is utilized to bring the low grades up to a point through misrepresentation and "just as good" arguments that give results in what in plain English spells dishonest representation.

Many and many a piano buyer has been misled through the argument of "why pay for a name that has been bought through advertising and the playing of great artists on the concert stage, when here is a piano that is just as good and costs a hundred dollars less than the price of the high grade?" *The hundred dollars less than the cost of the high grade is probably a hundred dollars more than the low grade is worth.*

When pianos of the lower grades have been brought in comparison with what we may term the middle grades, there is not that distinct difference that the innocent buyer can detect. If, however, the stencil grade is placed along side of the high grade, then is there an opportunity of discrimination as to the values that does not enable the bringing forward the *real* values of we might say the three different grades of pianos, that is, the high grade, the middle grade and the commercial class.

#### Tricks of the Trade

The particular dealer who is wondering why he has not made the money that he imagined through his statements, is well known to the writer. He is familiar, and has been for years, with the methods of selling, and there have been several rather interesting arguments as to the misleading character of the business done by this particular dealer. He admitted that he did not endeavor to sell his leader. He used it for advertising purposes. He did not feel that he was misleading his customers when he endeavored to prove that a middle grade piano was just as good as the old-line, high-grade make.

The writer has heard him demonstrate a middle grade piano along side of the high grade, and through the methods employed by some in the piano trade would "kill" the high grade piano and "show up" the

middle grade piano in the demonstrations made of the two instruments side by side. All this is not made known to the prospective customer in so many words, but we piano men know that it is easy to "kill" a piano through the manipulation of the keyboard, and to "pull up" a middle grade by such demonstrations.

As far as the stencil grades are concerned there are piano salesmen who have a faculty of "showing off" a stencil piano of the lowest type to advantage, and thus through the "killing" process make the prospective customer believe that the low grade piano has a sweeter and a better tone than the middle grade, this carried on as to the difference as between the middle grade and the high grade.

The dealer under discussion has been known to cut the price of a high grade piano when he got in competition with another dealer with a like grade old name make, such cuts hid by high valuations on trade-ins, etc.

Such cutting of prices of the high grade leader is a piano crime. The dealer should always maintain the price of his high grade piano. Instead of holding to the high grade price, dealers will cut that price and reduce the profit making of the high grade piano to less than that of the middle or the commercial grades.

#### The Stencil Risk

There is no risk in the selling of a high grade piano. It is like selling a gold dollar to sell a high grade, old name make of piano. It represents an asset of 100 per cent. through the instalment paper. The terms upon which the high grade pianos can be sold are short and the paper will be taken up by any bank if it is sold on time.

There is a difference when it comes to the stencil grades. That kind of instalment paper does not show up 100 per cent. by any means. The average batch of stencil instalment paper that shows past due will not bring 50 per cent. of its face unpaid value, this through the lack of courage on the part of the dealer to make collections. *He knows that he has sold a piano above its value.* He fears to force his collections because he knows he has been disloyal to his customer, and he feels that in the piano that he has bought for an even figure and sold for \$300, he is running little risk. That is his belief, but it is all wrong. His risk is greater when a piano is sold in this way than it is if he had sold it honestly for what the piano was really worth, and upon terms that the purchaser can meet.

There is another failure on the part of many dealers to make an instalment sale of real value to the one who is purchasing. There is one well known dealer in New York City who maintains that when a piano is sold to a customer and not less than 25 per cent. cash payment demanded, the customer has no respect for the contract. This may seem a little out of reason to the average piano man whose apparent desire is to get a piano in a home, believing that he can get the money out of it as time goes on.

If the instalment purchaser has no respect for the contract, however, and this through the demand of the dealer that he be given a sufficient cash payment to enable him to conduct his business along safe lines, then is that dealer taking a greater risk than if he sold a high grade piano on short time with a good, solid cash payment.

No dealer will put out a high grade piano without a substantial first payment. If that can be done with the high grade piano, it can be done with all grades of pianos. Therefore, the dealers should maintain the respect of the customer by demanding a specified cash payment, and then see to it that the instalments are collected, and protect the cash value of his instalment promises to pay through collective ability that keeps his past due within reason.

#### "Brass Tacks"

We have gotten down to "brass tacks" in the piano business through what we have gone through the past two years. *The dealers have been forced to liquidate. They have brought their inventories within reason.* The manufacturers have had to suffer more than the dealers. Let the dealers bear this in mind, that the struggle of the manufacturers to maintain their fac-

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tory organization, to carry on the overhead expenses that come to factory plants, etc., has been something that many have not been able to meet, and has brought the real producing plants of the country to a number that the writer hesitates to record, for there are few who would accept it as of the truth.

The dealers themselves who have carried on in a way such as the particular dealer under discussion has, will realize that the piano of name value is the piano that creates profits. The stencil is with us as yet, but those dealers who will look back over their past statements, pick out the stencil sales they have made, and figure as to the results, will turn from the stencil and take the name value piano, and bring about a reorganization as to their selling policies that will be of great benefit to the piano manufacturers.

The piano manufacturers prefer to sell their own name pianos, but they have been led during the past difficulties into the selling of stencils in order to keep alive their factory organizations. The dealers can rectify all this if they but will. It is not a question of what they show up for their pianos to the manufacturers. They should recognize that a manufacturer, to make a good piano, is compelled to expend just that much more for labor to make a good piano than to force production through in order to meet the demands of the dealers for low priced pianos, when the dealers should be seeking pianos that they can get good, honest prices for, and through that building financial backgrounds that also are honest in that the paper value of the instalment sales will be in accord with cash returns that prevent past due.

Our good friend who maltreated his leader by selling an average of twenty-five per year, should have had his franchise taken away from him years ago. He, however, would have been able to get another leader, probably, but he would have pursued the same course with any leader. There has been a territory that the high grade manufacturer should have been obtaining 100 sales per year on, instead of twenty-five. This is not overdrawn.

Let any dealer who feels the pressure of the past two years study the results of his business, and he will find that by misleading the public and giving vent to that oft-repeated expression, "To hell with the musicians," the real reason for his non-success in not having the capital he thought he had, and in not having a background of the confidence of the musical public because he misled, and this through his contempt for the selling powers of his leader.

There is much in this, for the dealer who has a high grade leader to study. Let him reorganize, if he is not endeavoring to sell his leader and is but utilizing it for the selling of other makes. It is dishonest to the manufacturer of the leader, and it is dishonest to the people that he is endeavoring to tell pianos.

WILLIAM GEPPERT.

### The Automobile vs. the Piano

When one reads the estimate of the number of automobiles manufactured during this year of 1929, which was placed at 5,600,000, the mind of the piano man instantly turns to the question of how many pianos were turned out during this same period of time. The piano man's mind, however, should not be submerged with this tremendous production of automobiles, but should turn toward the number of pianos he has been able to sell himself. ¶ It has been said that much can be controverted in what appears in the columns of this department of the MUSICAL COURIER in asking piano dealers to concentrate upon the selling of pianos, and not allowing the mind to verge toward subjects that have nothing to do with the piano. This is not applicable to good reasoning. If the piano man does not keep himself posted as to what is going on in the financial or industrial worlds he is not able to utilize what he accumulates through the reading even of the daily papers to his own benefit. ¶ One must keep posted on the general events of the day, but that does not mean murder trials, football games, baseball or prize fights. It means the general trend of the commercial world toward the production and selling of those things that the people need. It is hard to convince the layman that a piano is a necessity, and only when a musical mind comes into the family does this necessity present itself. It is up to the dealers to bring this reasoning to the people. The automobile is not to be compared to the piano, and yet there is more to be gained from the study of the distribution of the automobile than there is to the fault finding on

the part of the piano dealer that the automobile is taking his business away from him. The automobile is a necessity in its field, and the piano is a necessity in its own field. The piano man should not allow the amazing figure of 5,600,000 automobiles as a production for 1929 depress him, but should study the methods of distribution of the automobile manufacturers and the dealers who form a connecting link as between the manufacturer and the people. ¶ It does not require a man's whole time to wear himself into a passive and listless attitude toward the piano that he is making his living out of with pessimistic beliefs that the automobile is responsible for his own lack of enterprise. No doubt the automobile has had a tendency to reduce the production of pianos, but that does not mean that the piano has been "killed dead," for there is a necessity and a demand through that necessity for the piano. The piano man can increase that demand if he tends to his own affairs, and does not allow outside influences to create a lack of confidence in what is going on in the industrial world. ¶ We do not hear many piano men complaining about what gasoline is doing to the piano, yet it costs as much to supply gasoline to an automobile as it does to meet the monthly payments on the average piano. Why blame gasoline, or it might again be said, why blame the automobile? The piano must stand upon its own casters, so to speak.

### Financing Broadcasting

Americans generally have become so accustomed to our system of commercial sponsorship of broadcast programs that it comes with something of a shock to read the statement of a prominent British novelist that "Radio advertising has got to come, whether we like it or not, and we must make the best of it, instead of attempting to shoo it away like an old lady shooing off the cat." ¶ It must be remembered that the British method of supporting broadcasting is by a national tax on set owners, the proceeds of which go to support the various features on the air. This system has the one great advantage of being free from the advertising patter that is to a greater or less degree annoying to the American radio fan. However, it also removes the stimulus of competition. There is nothing to stimulate the artistic endeavors of the managers of the broadcasting in England. They do not have to make a bid for public attention in the face of other offers. ¶ It must be admitted that broadcast efforts in this country do not always strive towards the artistic or educational. In fact there is a marked trend in the other direction, for the greater part of the stuff offered as entertainment material is rather tawdry trash. However, the one ray of hope in American broadcasting is that sooner or later the realization will come to the radio advertisers that unless they offer things that the public wants to hear they are wasting their money. It is a very simple operation to tune out and tune in on some more attractive program. ¶ Right now it appears that radio advertisers are too much affected by radio pressagenting. It sounds well to say that five million, or ten million, or fifteen million of people "are listening to your advertising message," but the cold, hard facts are that all except perhaps a few hundred are listening to something else, and in all probability, judging from the ordinary family, not paying a great deal of attention even to whatever they are "listening to." ¶ Open competition openly staged is the saving grace of broadcasting. The public will have what it wants, so that the wise advertiser will, in spite of himself, be compelled to spend more time and care in the preparation of his broadcast material. In its essentials it resolves itself to a problem of getting advertising value for money expended—the most potent appeal of all to the man who wants to make money. Perhaps the American system, bad as it is, has more intrinsic merit, and certainly greater possibilities than the British program.

### More Competition for Radio

Piano and radio dealers are now facing the competition of the automobile dealers. Last week the Chrysler Motor Car Company agents in the New York territory announced that radio sets would be on display in eighteen of their salesrooms. The excuse for the combining of radios with automobiles is that it is an effort to take advantage of the differing sales peak seasons in the radio and automobile industries. ¶ One of the strong points

made in the announcements regarding the amalgamation of automobiles with the radio is that the automobile dealers will guarantee to service radio sets purchased through such agencies. There also is made the statement that the plan is regarded as an experiment, and if successful will be expanded into other territories. ¶ If all of the Chrysler automobile dealers throughout the country take on radios and are fortunate enough to be able to provide service to radio purchasers, there will be solved a problem that has militated against profit-making on the part of the radio dealers who have found it practically impossible to meet the demands of purchasers as to service. Troubles that should be overcome by radio purchasers themselves create a great deal of confusion and antagonisms that are aroused through no fault of the radio itself, but due to climatic and broadcasting difficulties that probably in the near future will be overcome. ¶ When an automobile is sold the dealer does not guarantee unpaid service. Whether the automobile dealer will apply this same to the radio is a question. Complaints as to listening in on long distances have been the cause of much trouble, and while there has been a relief afforded in the perfecting of the radio to a point where it might be said to be "fool proof," there yet remains much that causes the radio dealer to wonder just how he can make a profit with the great expense of service attached to the selling of the instruments. ¶ The probabilities are that the automobile dealers will confine their distribution efforts to certain makes, and those controlled by General Motors, if General Motors has control, or reaches to the distribution of the radio through subsidiaries. In truth, the recent combinations have been so bewildering that to the outside world it is like unto an effort of the laity to comprehend or understand the Einstein theory of relativity. However, the American mind will adjust all such problems. ¶ In the meantime the radio dealer finds another competitor to meet besides those that are represented in the old time saying of "the butcher, the baker and the candlestick maker," with competitive stores on either side on the same block of the piano dealer that brings about competition that is detrimental to profit making. When the automobile dealer sells the automobile, he is relieved practically of future unpaid service. When a radio is sent out there is a very large and prominent question mark as to service rendered that is never paid for.

### Music as a Morning Alarm

Here is something from a New York daily paper that will be interesting to musicians, for it seems as though there is a possibility for a new field in the selling of their wares. Musicians are complaining about what is being taken away from them through the radio, the talkies and various other contrivances of a mechanical character, but always the musician must remember that his wares are to be in demand when people want real music. ¶ If music can be utilized to awaken the general public, then the question arises who is going to awaken the musicians, for they are notoriously prone to forsaking rising by early candlelight, and prefer to get up about noon. Some claim that this saves a breakfast, and yet if they do not go to bed before twelve or one o'clock, they must have their natural allotment of sleep. The New York Times, commenting on this new method of arousing people in the morning, especially the lazy class, says:

In their habits of sleeping, people may be divided into two classes, the larks and the owls. For the lark school of sleepers nothing is simpler than cheerfully popping out of bed at a set time. For the owls, to whom night is the time for waking, early morning rising is the hardest piece of work in the day's grind.

Alarm clocks are at once the salvation and the curse of reluctant risers. Even their hideous din is sometimes not equal to the task of getting a sleepyhead out of bed. In an effort to soften the rigors of the morning reveille, radio fans have arranged devices by which the broadcasting of early morning setting-up exercises are substituted for the ringing of the alarm clock.

Going a step further, a clever German has invented a contrivance for attachment to a phonograph so that the owner may be awakened by the playing of his favorite tune. For something like five dollars, the pleasant experience of being brought back to consciousness by the sweet strains of "I Arise from Dreams of Thee" can be repeated every morning. If something more in keeping with an early morning mood is desired, "The Heart Bowed Down" or a modern blues record might be substituted.

Commenting on the wisdom of selecting a favorite tune as a substitute for the conventional alarm, an English writer remarks: "I have an idea that the tune which

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brought me from my bed would in a comparatively short space of time cease to be my favorite air."

The probabilities are that there is no more unmusical contrivance in existence than the average alarm clock. It is no doubt a detriment to the health of those who are compelled to utilize them. To be aroused from a slumber by loud, jarring, jangling noises has its effect on the nervous system. If alarm clocks were made with a soft and gentle intonation of sound, then it would be found that an arousing of the sleeping individual is just as effective. Let any one, however, start out to buy an alarm clock with a musical tone that is pleasing to the ear, and that one will find that he has undertaken a piece of work that will require weeks of shopping. However, anything that will bring forth a utilization of music, no matter in what form, is worth while.

### Xmas Selling

Banks that have been conducting Christmas Clubs are releasing a large sum of money and the assumption is that it will be expended in holiday shopping. The amounts now being released to hundreds of thrifty Christmas Club depositors range from a few dollars to several hundreds of dollars saved by each individual, or family. Naturally all the merchants are seeking to appeal to this class of holiday shoppers who have drawn out money for the express purpose of spending it. By advertising and attractive window displays the merchants of the entire Bay region of San Francisco and surrounding territory are inviting the shopping public to visit their stores. All the music stores are decorated with a great deal of taste and pianos are everywhere featured as the supreme gift. Sherman, Clay & Co. are doing an especially large amount of advertising and both by means of the daily press and by window displays they are keeping pianos well in the public eye. From the Steinway to the comparatively inexpensive pianos, Sherman, Clay & Co. are doing splendid service in making holiday shoppers "piano conscious." At the same time, the firm is not neglecting any of the musical holiday lines. The Oakland store of Sherman, Clay & Co. has a special downstairs holiday section where people can spend "all the way from twenty-five cents to hundreds of dollars," as the firm's advertising states. In this section there are player pianos, baby grand pianos, musical instruments for all band and orchestra needs, radios and a great assortment of benches, bench pads, rolls, records, sheet music and albums. Judging from the energy music merchants are displaying, it looks as if they would gather in their full share of the public's holiday gift money.

### Foreign Trade Possibilities

The United States Department of Commerce reports that South Africa offers a fair market for pianos and organs, despite the fact that its purchasing population for these instruments is very small. South Africans, particularly the better class of Dutch farmers, which form a large part of the white population, are very fond of good music. It is claimed that South Africa expends more per capita for music tuition than any other country in the world. The export records show that America has maintained a fairly stable level for the last three years. In 1926 there were exported 298 pianos worth \$88,969, in 1927, 309 pianos worth \$86,186, and in 1928, 281 pianos worth \$79,287, these totals in each case being about 10 per cent. of the entire piano imports. Standard upright and grand pianos constitute the bulk of the demand, player pianos being sold in the ratio of about one to ten. Germany has the dominant position in the market, although practically all of the players sold are of American origin. The Department advises that pianos destined for the South African market must have a thoroughly dried out five ply rest plate, bush pins, and a full iron frame. It is also essential that the sound board be made of thoroughly seasoned wood and the entire instrument be well glued. American pianos generally have amply met these requirements the one handicap being that the prices are a bit higher than the German prices. British pianos are not popular, and complaints are heard as to workmanship and materials used. The United States is the principal supplier of organs and harmoniums with Germany and Canada as the only important competitors. As in the case of pianos the organ and harmonium trade has been decreasing in the past few years, imports valued at \$52,373 in 1926 dimin-

ishing to \$29,294 in 1928. The American organ is considered to be of fine workmanship and can compete favorably with the German product on a price basis. The majority of the organs go to people, chiefly farmers, who are able, for the first time to purchase a musical instrument. Many of the back-veld farmers are religious and prefer an organ to a piano. American organs for home use retail from \$97 upwards depending on size, quality and workmanship. The instrument retailing at \$97 enjoys the largest market. German instruments of the same quality retail at a slightly higher figure. Further advice given by the Department of Commerce states that in distributing musical instruments in the Union of South Africa, it is generally advisable to appoint a general representative with headquarters in one of the large centers of population, Johannesburg, Cape Town, or Durban, who is in a position to cover the entire region by traveling salesmen or by subagents located at strategic points. A list of piano dealers in the Johannesburg consular district will be lent to interested American firms upon application to the Commercial Intelligence Division of the Bureau, reference loan file 311051.

### A Slogan for Music Dealers

Howard Bennett, manager of the radio division of Shattuck's Music House, Owosso, Mich., has some good advice for music dealers handling radio. "Our motto when selling any radio set," said Mr. Bennett, is "not how much distance we can get—but how well we can get it. Being primarily a music house we sell music—tone quality." This is a very brief statement of a point that cannot be overemphasized. It is the one distinctive appeal that the music dealer can make in competition with his hole-in-the-corner competitors. Certainly the music dealer's opinion on what constitutes good tone and good music will carry greater weight than that of the exclusive radio dealer. Furthermore, now that the DX hunt is going out of fashion, tone quality is growing more and more important as a selling appeal.

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## Rambling Remarks

"Controversy equalizes fools and wise men in the same way,—and the fools know it."

—OLIVER WENDELL HOLMES.

### Concerning Music Copyrights—A Recent British Decision That Concerns American Composers

It may seem as if The Rambler is prone to do a lot of clipping from the daily papers in order to "make copy." It is not a question of making copy, it is the giving to the world through the columns of the MUSICAL COURIER what the daily papers of this country, each confined to a limited territory, have to say as regards music and the musical instruments that have so much to do with the music of today.

Here is an editorial clipped from the New York Times regarding music copyrights that is of interest to all musicians who have compositions to sell. It is an evidence that the day of the non-business musician is past, for every musician, whether he be composer or artist, sells his wares to the public. The day of the garret composer, starving and giving forth his genius without pay, is a thing of remote reference. Today the musician is as much a business man as is the butcher, the baker or the candlestick maker.

The present conditions that exist as to music copyrights are acute in view of the changed conditions that are coming in, due to the advent of the radio and the combinations of music publishers through the great combines that are now exploited on the stock exchanges.

### Music Copyrights

Composers in this country should be interested in recent discussions of their rights in this country and abroad. Copyright of music is a delicate matter. The public is deeply concerned in it, because persons singing on the radio or playing records for public entertainment, either to thousands in a large hall or for a small charity entertainment in a church, should know what they ought to pay for using a composer's work. Many complain of the similarity of popular new songs to their immediate

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December 21, 1929

## Piano and Musical Instrument Section

predecessors. Those familiar with the deathless melodies of the great musicians resent hearing them rehashed and certainly not improved by the indefatigable laborers of Tin-Pin Alley. Yet slight changes in tempo, in rhythm and in arrangement of classic themes enable the young man who tinkers with tunes to get a copyright.

In England the Performing Right Society collects fees for the composers. A bill now under consideration in Parliament is intended to secure the public against exorbitant charges for the use of songs. There has been lively argument on it. Those who oppose it agree that the Performing Right Society is in need of reorganization, that composers need all the help they can get, and that the public is entitled to know where it stands. But this bill, they think, will not do what is hoped. Producers of serious music will not submit to the proposed price of tuppence a copy for playing their works. It was pointed out that authors do not allow an outside body to dictate how they are to sell their writings.

Supporters of the bill are largely those who know of instances of excessive charges for the public playing of compositions. One free trader said he would join with Unionist members if they would introduce a bill to put "a tariff on these importations from Carolina and Kentucky." He and some others see the Performing Right Society, not as a protector of serious music, but as a reaper of shekels from the American jazz "to which, unfortunately, the British public appear to be addicted."

A decision touching the rights of American composers has recently been handed down by Judge Woolsey. A music publishing firm went bankrupt, and twenty-two members of the American Society of Composers sued to recapture the copyrights of their songs. They had made the usual contract, with assignment of their work to the publisher, but the court ruled that this was a purely personal contract, that the bankrupt concern could not assign the copyrights to another publisher nor to the receiver in bankruptcy, and that the composers were entitled to recapture their copyrights.

Affairs on the whole seem to be going well for the writers and rewriters of music. Now, if some one with authority would arrange to put the "boop doop" school of composers on life pensions, on condition that they never put another note on paper, the public would join in the song of thanks.

### Amen!

The last sentence in this editorial is one that will be accepted with acclaim by many, whether musicians or listeners-in without a technical knowledge of music. It interests all, and it is good that the daily papers of the country are utilizing music as a subject on their editorial pages and so increasingly emphasized in their news columns.

\* \* \*

### A Model Plan of Instalment Financing as Represented in the Airplane Business—Illustrating the Importance of Operating on a Safe Margin of Time and Profit

It seems that the airplane manufacturers have been over-producing. They now are turning toward the instalment plan of selling that may bring about quick

liquidation as to overproduction. The methods that have been employed are a little different from that generally employed by piano dealers in that there is a 30 per cent. cash payment demanded in one year's time. The following from the New York Herald-Tribune tells the story of the plans outlined for utilizing the instalment system in selling airplanes:

Airplane manufacturers, faced with the most difficult selling problem that has arisen since the establishment of aviation as an industry, are looking to the time payment plan of selling as a possible solution.

Installment selling is not new to aviation, for it has been practiced successfully by several companies, but this winter many companies that have been accustomed to demands for planes that even exceeded their ability to deliver are finding that their production schedules at last have exceeded their sales schedules, in some cases to such an extent that 100 or more planes are on the floors of factories or salesrooms waiting for buyers.

This condition has been brought about by overoptimism on the part of some manufacturers, and has been accentuated by the recent slump in the stock market.

To cope with it, manufacturers are turning to finance companies that have been handling airplane sales on the time payment plan for some time, or to companies that have been formed recently for this purpose.

The Aeronautics Branch of the Department of Commerce has inaugurated a special licensing system for airplanes that are subject to liens, or chattel mortgages as a result of instalment selling.

A plan of financing that has been used by one airplane manufacturer since February, 1927, involves an increase in total cost of 11 per cent over the list price of the plane. The customer is required to make a down payment of 30 per cent of the total price, and pay the remainder in ten equal monthly installments. A mortgage must be given on the plane and the customer must have two co-signers for his note.

Department of Commerce officials believe that the instalment-selling plan is entirely applicable to the aircraft industry.

### The Millennium

To the piano man the asking of 11 per cent. over the list price of a plane, the down payment of 30 per cent. and the remainder in ten equal monthly installments is a financing that would be like gold dollars to the average piano man. It will be found in the "Expressions" of this issue that there is told of a piano dealer in New York City who will not sell a piano on time unless he obtains 25 per cent. cash payment, arguing that unless a good down payment is obtained from a purchaser, there will be no respect held on the part of the buyer for a contract for less down payment than that.

If the airplane manufacturers can maintain this method of selling outlined by the Herald-Tribune, then they are selling upon a safe basis. Piano men should endeavor to strengthen the instalment plan instead of weakening it by small cash payments and long time. It can be done if only the piano men have backbone to ask for it. A story is going the rounds in New York City where a piano-house insisted on selling a piano on time instead of accepting cash. That, however, is one of those rumors that seem to multiply in the piano business. The rumor factory is the busiest in the industry.

### Clearing Up a Radio Tangle—The Radio Commission Orders That Mechanically Produced Music in Broadcasting Be So Designated—Paving the Way to Better Music

The action of the National Radio Commission in issuing a general order dealing with the broadcasting of phonograph records and mechanical piano players is a move that will be appreciated by many. Musicians or those who are music lovers generally can tell the difference as to the mechanical music and that given by the artists. The radio, however, has not reached that perfection that it will in due course of time arrive where the difference between mechanical music and the genuine will be realized.

The radio has many difficulties to overcome. The broadcasters are doing all they can to arrive at true tone reproduction, but the radio itself has to contend with many difficulties in the way of climatic irregularities, etc., and it may be long before the genuine, true tone comes always. When everything is perfect and there are no interferences whatever, the radio does give true reproductions, but such at the present are rare, and what at one time is perfectly satisfactory is at another time over the same radio anything but that.

The daily papers issued recently the following regarding this move on the part of the radio commission that will ensure the listeners-in that they are not being imposed upon, and this in itself will bring about a reform that is much needed:

The Radio Commission today issued a new general order dealing with the broadcasting of phonograph records and mechanical piano-players, and requiring all broadcasting stations to announce "clearly and distinctly the character of all mechanical reproductions broadcast by them, the announcement to immediately precede the broadcasting of each record."

"In such announcements," said the order, "each talking machine, phonograph or graphophone record used, whatever its character, shall be described by the use of the exact words:

"This is a talking machine record,' or 'this is a phonograph record,' or 'this is a graphophone record; each player-piano selection used shall be described as played by 'mechanical piano-player.'

"Where a recording or transcript is made exclusively for broadcasting purposes, and is neither offered nor intended to be offered for sale to the public, each such recording shall be immediately preceded and followed by the following statement:

"This program is an electrical transcription made exclusively for broadcast purposes."

### A Double Distortion

This will be a great advantage to those who can not distinguish between the genuine and the twice removed from the original of music, perhaps. The discs provided by the talking machine, phonographs and like recordings suffer considerably in broadcasting, and this same applies to the piano. It is not to be expected that the genuine tone can be twice reproduced and arrived to the listener-in in a perfect manner. The innovation that is presented in the talking movies will bring about many improvements in the recordings, and this will naturally be to the advantage of the radio when such records are utilized.

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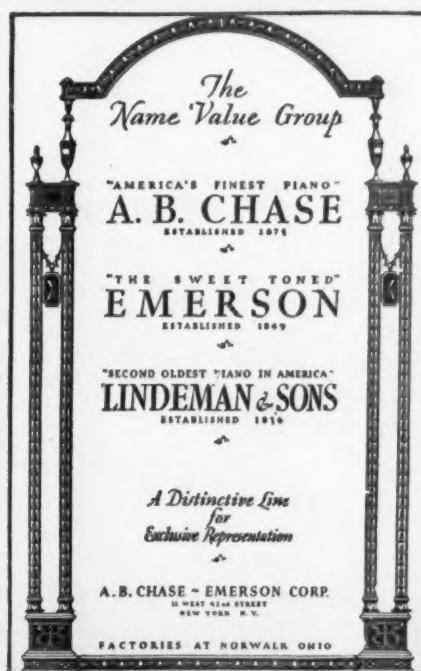
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